

THE GREAT BRITISH ISSUE

MUZIK

the ultimate music magazine

No 47 April 1999
£2.60



BASEMENT JAXX

The best new
band in Britain

Why did
Oakey
leave
Cream?

Rob Fontaine
Chemical Brothers
Orbital
Lauryn Hill
The Ministry of Sound

"I stayed up for two weeks!"

Biggest Ever UK Club Survey — the results



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04 >

Underworld, Beaucoup Fish



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CD / MC / LP



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Push Upstairs

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MUZIK

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Cover photo by Vincent McDonald

Styling by Martha Taylor

Hair & Make Up by Laura Del Beato @ Little Willies

16 The Pavement, London SW4, 0171-498-7899.

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Thanks to Atlas the Lion

Next Issue On Sale April 14

Sister Bliss (Faithless); NHS and the Welfare State; British humour; Sainsbury's being open for 24 hours; boys who are not twats; freedom of expression.





Slinky

The Opera House
Fridays in April
9pm-3am

Slinky
Cocoshebeen

2
Dave Seaman
Gordon Kaye
Bryan Gee
DJ Suv

9
Brandon Block
Alex P
Charged recordings
Darren Jay
Probe
Swift

16
Galaxy club chart tour
Allister Whitehead
Danny Howells
Grooverider
B.C. Futurebound

23
Judge Jules
Slacker
Dr. S. Gachet
Ratty

30
John Kelly
Daniele Davoli
Trouble on vinyl recordings night
Hype
Friction
Reality

residents
Garry White, Tim Lyall, Chris B
Orbit, Dream, Shafie, Keaton,
Revolution, Element,
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in association with The Ministry of Sound
and Club Country

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Tall Paul
Jeremy Healy
Sonique
Taucher
Scott Bond
Lisa Lashes
Garry White

Ministry of Sound
Erick Morillo
Danny Rampling
DJ Disciple
Matt 'Jam' Lamont
Jazzy M
Lottie
Tim Lyall

Cocoshebeen
Fabio
Rap
Hype
Randall
Orbit
Dream

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Aquasky
Bronson
Dj Element
Outkastz

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the fourth dimension



model 500 'mind and body'

One of the true visionaries of techno, Juan Atkins laid the foundations for so much of today's electronic music. Dedicated techno fans will not want to miss his new project when, as Model 500, Atkins once again shows us which way the genre is heading. 'Mind and Body' weaves together various strands of hip-hop, techno, dub, drum & bass and soul to create a compelling tapestry of sound.



cevin fisher 'my first cd'

American DJ and producer Cevin Fisher is at the forefront of the New York house scene, and a regular in the UK's superclubs and Ibiza. 'My First CD' shows off Fisher's talents both on the decks and in the studio; this mix of current US house anthems includes several of his own productions alongside stand-out tracks from Studio 54, MAW, Arthur Baker and Danny Tenaglia.



freddy fresh 'the last true family man'

Freddy Fresh returns with his trademark mixture of obscure funk, old skool hip-hop, twisted disco and latino vibes to create the perfect soundtrack for the home and disco.

Featured dance luminaries include Fatboy Slim, The Freestylers and Grandmaster Flash.



armand van helden '2future4u'

Armand Van Helden is poised to propel dance into the next millennium with '2Future4U', which includes the no.1 single 'You Don't Know Me' and the forthcoming 'Flowerz'. Showcasing his visionary slant on new school house and urban garage, the album features guest spots from Takeiha of Wu Tang Clan, DJ Sneak and Roland Clark.

dance
rock
soundtracks
roots
country
classical
jazz
r&b/hip-hop

this month's
recommended dance albums



MEGASTORES



Letter Of The Month

WHAT'S the big fucking deal about London clubs? In October I came down to London to go to university, fired up with the prospect of clubs like The Cross, Ministry, The Gallery and The End. Since then, what have I found? Aggressive bouncers, outrageous bar prices and no attempt to make clubbers feel welcome. But then I kind of expected that. What I wasn't prepared for was the cold, unfriendly and downright snooty attitude of London clubbers. They dress like shit

but think they're it. And instead of going mad on the dancefloor people seem terrified of looking like they're actually enjoying themselves. Unless, of course, they're coked-up blokes trying to get off with you. This lot need to loosen up a bit and get out to clubs like Feel and Speed Queen. Where people actually have a good fucking time. And what's more let you know it.

Helen Stirling, London



Make yourself heard.

The North
(Bangin')
The South
(Bollocks)

Sealed With A Kiss

DON'T let the truth get in the way of a good story they say... and you didn't. We understand that your article on the changes at Kiss went to press before the new programme schedule was released but it was disappointing that the otherwise magnificent Muzik should be so wrong, taking rumour as fact.

We never playlisted Cher. We did not "get bouncers in from Wales" to remove Steve Jackson. Steve is a fantastic ambassador for underground house but we would question his "devotion to r&b". We bet Steve would be the first to agree that he doesn't know his TK from his TLC.

Most importantly you stated that we would drop 60% of our specialist shows. Simply not true. We have rested 30% of the shows, generally ones appealing to a much older audience. We are and always will be the most important radio source of dance music with the greatest number of specialist dance programmes anywhere in the UK.

We are pleased to confirm that Colin Dale is still with us. Tall Paul,

Seb Fontaine, Tuff Jam, Adam Freeland, Shortee Blitz, Mr C, Dreem Teem, Mat White, Patrick Forge, 4 Hero, Pete Wardman, Frost, Hype, Slipmatt, LTJ Buckem (sic) all still present shows on Kiss 100. Nobody, but nobody can beat that line up and they never will.

ANDY ROBERTS (PROGRAMME DIRECTOR) & SIMON SADLER (HEAD OF MUSIC), KISS 100, London

AS the digital and internet revolution steps up, we will be able to download any radio station we want, licensed or not, and the Kisses and Galaxies will be seen as the dinosaurs that they are. So don't give up hope folks. Life does go on.

JON LYON, Burnham-On-Sea

I LISTENED to Colin Dale bow out last night on Kiss FM and it nearly brought a tear to my eye. Steve Jackson had his faults but he won a top award, so they sack him. How can real dance fans hear a record that Muzik has given a good review? Kiss is now virtually identical to daytime Radio 1. What are the odds on Steps

being played on Kiss soon? After all you can dance to them. Fucking cunts.
ROB WHITE, Gravesend

FOR years, Kiss was a quality station. With the news of the dismal way they've repaid the likes of Paul 'Trouble' Anderson, Steve Jackson and Bob Jones I for one will not be tuning in any more. These people were an inspiration for so many clubbers who tuned into their shows. And as for the likes of Chris Phillips playing Billie and David Rodigan belting out the new Cliff Richard record, how long before they leave?

DAN RONDEAU, Ex Kiss FM Fan, Sutton

These are just some of the many letters Muzik has received about Kiss 100. Thanks to everyone who wrote in - Ed

Bedlamites At Large

THE Bedroom Bedlam web site is a really cool idea. It's great to be able to hear the Bedlam tapes at last - Adam Bray's tape is one of the best things I've heard for a long time. Dunno if this boy plays out but he certainly should be given work.

SLIDER (via e-mail)

You're Wrong, I'm Right

AFTER reading Mouth Off (Muzik 46) I noticed some bird complaining about Sundissential, New Year's Eve 1998. I was also there that evening and it was bangin'. It is one of the best clubs in the country and I'm pretty damn sure if you ask anybody else they would rate it. Cosmic Girl should understand that anywhere on NYE is rammed and you need to get there early. I was queuing for 10 minutes. Then she says the party atmosphere was rubbish. Bollocks, it was electric. You must have been at that boozier over the road because you definitely weren't at Pulse. How can you say that Seb Fontaine was crap? He was awesome that night. He confessed that he thought we were the best crowd he's ever played to. Next time you go to Sundissential, Cosmic Girl, don't forget your hearing aid and handbag.
VERY ANGRY SUNDISSENTIAL REGULAR, Telford

Death Disco

1999: the year dance music died. Armand Van Helden on Top Of The Pops? Norman Cook at the Brit Awards? Fuck off. What next? Thomas Bangalter presenting Live And Kicking? Brandon Block in Hello!? Anyone remember why they

liked dance music in the first place? It was music for people like us, made by people like us. Now they're all riding the gravy train they've turned into corporate cock-sucking C-list celebrity cunts. They can all fuck off and take their rip-off mix albums, superclub abbatoirs and no-brainer fans with them. If this is 'recognition for dance music', I'm gonna start getting into improvised jazz.

PETE TONG'S UNDERPANTS, London

Praise You

I HAD to write to voice my opinion on your 50 Most Powerful People In Dance Music article (Muzik 45). Although I did agree with most of your choices, I was disappointed at the absence of several key figures in the dance music industry - the record shop owners. It goes without saying that they, along with the distributors, have a huge influence on what is in a DJ's record box. Your very magazine voted Massive Records in my home town of Oxford as the Record Shop Of The Year last year, and quite rightly so. They stock the best tunes and supply the likes of Sasha and Paul Van Dyk. So praise be to Massive and all the world's record shop owners. Where would we be without them?

GEORGE GREENHALL, Oxford

Paradise Lost

I WOULD like to launch an appeal to all Muzik readers to find a talented missing DJ. In summer 1998 in Cyprus a group of friends and myself stumbled across a small underground garage club. It was so brilliant we returned virtually ever night and for one reason only. There was a gorgeous blonde DJ who was dropping cracking tune after tune. Her name is either Lady Phoenix or Linda Phoenix. Where is she now? Any help would be greatly appreciated.

DAN G, Benfleet

Make yourself heard.

Mouth Off is your chance to do exactly that, see it's your letters page. And now Ericsson have teamed up with Carphone Warehouse and promised us a top prize for the Letter Of The Month every issue. The winner will receive an Ericsson GF768 phone, free connection, a year's free line rental and the choice of two network packages: either Cellnet (Occasional Caller Plus, with \$5 of free calls per month or Vodafone 20, with 20 minutes of free calls per month. And what's more, you can choose the colour. Don't forget to include your address - so we can send you your prize, of course. Call 0990 237 237 for more info.

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001



Featuring tracks by

LTJ Bukem

Blame

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Seba and Lotek

Axis

Q Project

Universal

002



003



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Featuring LTJ Bukem, Blame, MC Conrad, DRS + special guest.



For more information on Good Looking Records
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Scientists Discover Clubbing Gene



SCIENTISTS have isolated the gene which causes clubbing in humans, it has been revealed. A report due to be published shortly suggests that the gene is carried by as many as one in three people and sheds light on aspects of clubbing behaviour that have remained shrouded in mystery for years. The findings are the work of Dr David Li, reader in Bio-Genetic Cultural Studies at Newcastle University Technology & Environmental Development Department, who has been working on the subject since 1994. It's thought that the presence of this gene could well account for club phenomena like gurning and feeling the need to take your top off. "The gene lies dormant from birth until it comes into contact with street drugs or alcohol," Dr Li explained. "Since most people first drink or take drugs in their mid to late teenage years, this explains the tendency to start clubbing at the same time." The gene is now known to be the cause of the involuntary hands-in-the-air movements often witnessed in clubs, a result of its influence over adrenalin production in the human body.

The gene's influence on human behaviour diminishes over time, in most cases reducing to almost nothing by the age of 30. In cases where its influence persists past that age, normal clubbing behaviour is often accompanied by a drop in self-esteem and a lowering of metabolic rate, leading to rapid weight gain. "It's nature's way of saying people should stop clubbing when they reach 30," Dr Li commented.

Dr Li also said that the possibility of genetically modifying the clubbing gene has been raised by scientists working in parallel fields. It is hoped that a generation of superclubbers able to endure up to 24 hours of clubbing without food or sleep could be engineered within the next five to 10 years.

"Research has shown that modifications at a

genetic level are possible," Dr Li added. "Realistically, with advances in technology and a wider acceptance of genetic engineering, a new crop of GM clubbers could be bred. This clearly has broad implications across the clubbing world - Britain could begin to develop a generation of clubbers as resilient and hardy as, say, gay clubbers from New York, or Dutch gabbers."

Dr Li also stated that the same methods could be used to eradicate the gene, known by its scientific name ON1-M8E, from subsequent generations of humans, effectively culling the built-in urge to club. Officials from the Department Of Health, who finance Dr Li's studies at NUTEDD, are said to be extremely keen for more concrete evidence to back up the findings. The report will be published on April 1st this year, with full coverage in next month's issue.

Have you got the clubbing gene?

If you regularly experience more than three of the following symptoms, it's likely you were born with the clubbing gene:

- Inability to remember entire periods of time accompanied by feelings of paranoia and/or regret
- Ability to sustain prolonged exposure to repetitive music
- Involuntary jaw movement and prolonged chewing, even when the mouth is empty
- A tendency to wave arms in the air involuntarily
- Feelings of restlessness on weekend evenings, with a period of depression following several days later
- Eroded nasal passages
- Spontaneous confessions of love to total strangers
- Incoherent babbling which means a lot to you, but nothing to anyone else



Snapshots

New trancey breakbeaters **HYBRID** are teaming up with Juliee Cruise, who, those long in the tooth might remember, sang the Twin Peaks theme tune then did nowt of interest. Hybrid have also remixed Carl Cox's new single, 'Phuture 2000'... Buckfunk 3000 and The Micronauts have remixed the new **STRIKE BOYS** single, 'Jet Set'... Everyone's favourite Sarf London tech-house club, **WIGGLE**, is out on tour this month. Terry Francis and Nathan Coles will be joined by Pure Science at some of the dates. Catch them at Brighton, The Escape on March 12th, Shine in Belfast on March 13th, Headspace in Cardiff on March 20th, Dublin's The Kitchen on March 25th, Checkpoint Charlie in Reading on April 1st, Nottingham's The Bomb on April 3rd, London's Ultimate Base on April 8th and Slam in Glasgow on April 9th... **DUANE HARDEN**, the singer on Van Helden's 'You Don't Know Me' has signed to Strictly Rhythm and his first single, 'What You Need' by Powerhouse is out soon... Coming up on Radio One this month – **MURK** live from Miami on Saturday March 13th at 2am and **DAVE ANGEL** the following week, same time... Fancy saving money on entry to clubs like Garage Nation, Bagley's, Pure Silk, Renaissance, Crunch, Feel, Miss Money Penny's and Frisky? **CLUB ACCESS** is a new membership card which gives discounts to hundreds of clubs around the country, plus the privilege of being in the members' or guest list queue. It costs £30 a year. For more information, call 0171-284-1062... **TREVOR LOVEY** and **CHRIS RADLEY** release an album, 'Second Nature' on Omid 16b's label, Alola, in April... **TALL PAUL** has signed a deal with Ministry Of Sound to mix their compilations for the next two years... **ANTHONY PAPPA** and **RENNIE PILGEM** have mixed the next Renaissance compilation... P-Funk godfathers, **FUNKADELIC**, have reformed (minus George Clinton) for an American tour which includes **BUSTA RHYMES**, **OL' DIRTY BASTARD**, **Q-TOP** and **OUTKAST** in support... Apologies to **ROY THE ROACH**, whose photo we mistakenly printed instead of that of **DJ BREEZE** a few issues back... **KENNY 'DOPE' GONZALEZ** and **PETE ROCK** are the guests on the next two in the 'Funk Spectrum' series on **BBE**... **DJ KRUST**'s new single, as yet untitled, is apparently "the scariest, darkest thing he's ever done" according to our sources, which, if you know Krust, is going some... **KEVIN YOST** (rhymes with 'toast', not 'tossed') releases his debut album, 'One Starry Night' on Distance on April 26... The man behind the **Nu-NRG** sound of hardbag, **BLU PETER**, has gone all eclectic on us. His new album, 'Widescreen & Digital' on React is right old *pot pourri* of deep techno, banging house and even a bit of



Doc Martin: Tough as old boots

Doc Martin recovers after collapse

LA-BASED DJ Doc Martin is recovering after suffering a collapsed pancreas last month. One of America's newest DJs to break in Britain and a former resident at New York's Twilo, Martin had just announced a new monthly residency with DJ Sneak at London's The End.

However, on February 2nd, following serious stomach pains, he was admitted to the Cedar Sinai hospital in Los Angeles, where he was diagnosed with acute pancreatitis as well as diabetes. After nearly two weeks in intensive care, he was eventually moved to a regular ward and was expected to be recuperating at home by the beginning of this month.

A spokeswoman from his American agency, Tight, commented: "He's already talked about cutting down on his schedule, and making some lifestyle changes with regard to exercise and his health. He's got a lot of gigs booked, but it's possible his first one back will be a surprise appearance at this year's Miami Winter Music Conference."

Muzik Ibiza Book Details

MUZIK editor Ben Turner has put together one of the first clubbers' books on Ibiza. 'Ibiza – Inspired Images From The Island Of Dance' is a full colour coffee table style book which presents a stunning photographic portrait of the white island. Documenting everything from raunchy Manumission floorshows through to beautiful landscape pictures, the book hits the stores in June via Ebury Press, a subsidiary of Random House. The book will retail at £14.99, but will be available at a reduced rate from Muzik for a limited period of time. The book features a Foreword by Danny Rampling and features essays from seven Muzik writers covering every aspect of Ibiza's history. Full details in next month's Muzik.



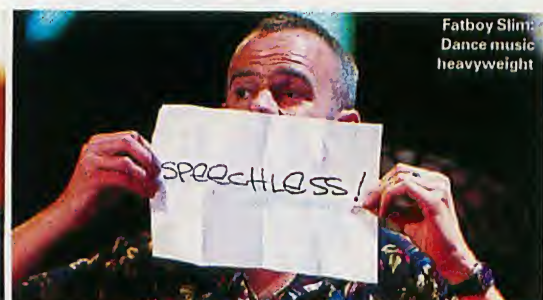
Ibiza: It's all about putting your feet up and having a nice read

Van Helden squares up to Fatboy



PIE JAMIE BAKER

Van Helden: "Too many Cooks boil my wrath"



Fatboy Slim: Dance music heavyweight

NORMAN COOK and Armand Van Helden are to square up to each other in the boxing ring. The DJs, who've both recently enjoyed chart-topping action, will not, however, be donning gloves or weighing up. The clash will be strictly of the turntable variety.

As Muzik went to press, details were still to be confirmed. However, it looks almost certain that the four-deck punch-up will take place on Saturday, April 17 at London's Brixton Academy, with a preliminary bout in Manchester the previous night. Promoted by Brighton's Big Beat Boutique, the gig will involve the pair spinning inside a proper boxing ring, although suggestions that there would be judges, points awarded, a winner and a

Lonsdale belt have been discounted. Other acts being considered for the event include Basement Jaxx, Lo-Fidelity Allstars and Super_Collider.

The clash coincides with an Oasis/Blur style face-off for chart domination. Van Helden finally releases 'Flowers' on April 12, the same day as 'Right Here Right Now', Fatboy Slim's follow-up to 'Praise You'.

*In case you haven't heard yet, Norman Cook and Zoe Ball are indeed getting married, after he proposed to her on Valentine's Day. Their celebrations were boosted further shortly after the engagement when Norman won a Brit award for Best Dance Act.



Escape DJ acquitted of drugs charges



pic DAVID SLADE

Slade: Hasn't gone down for Up For It

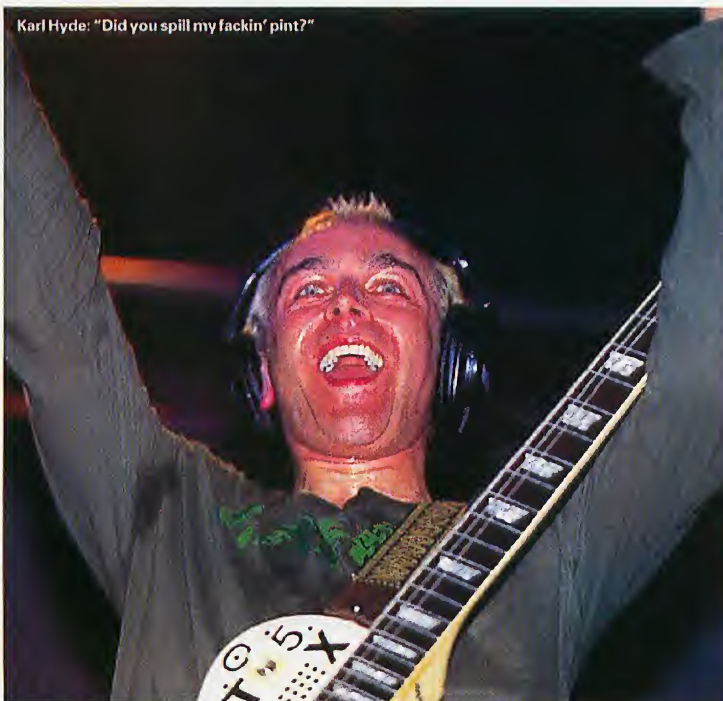
DANNY SLADE, resident DJ and promoter at The Escape in Swansea, has been acquitted of all charges in a drugs trial he was facing. The charges related to a police raid on the Chequers club in Tenby in September 1997, where Slade was promoting the Up For It nights.

Slade was charged with knowingly allowing the premises to be used for the supply of controlled drugs under Section 8 of the Misuse Of Drugs Act. However, in a high profile case at Swansea Crown Court, the trial was unexpectedly halted by the judge before the defence had even had a chance to present their case.

Judge Burr ruled that while Slade promoted the event, he had no direct management control inside the club and he was immediately acquitted. His co-defendants, Chris Torkington and Andrew Price were also acquitted.

Reports suggested that only one Ecstasy tablet had been found on the night, along with a small amount of cannabis.

Karl Hyde: "Did you spill my fuckin' pint?"



pic JAMIE BAKER



Huey: "Are you lookin' at my bird?"



Saffron: "Leave it Huey, he ain't werf it" etc

pic PAUL POSTEL

Underworld take on Criminal

UNDERWORLD'S lead singer, Karl Hyde, was involved in a bust-up with Huey from Fun Loving Criminals over Saffron, singer with Republica. The pair were seen getting down to some fisticuffs at the Big Day Out festival in Sydney last month.

The row stems from the fact that Karl used to date Saffron, who's now

going out with Huey. According to sources, Huey felt that Karl had been dissing his band in interviews and had been loudly claiming that he intended to deck him at the first available opportunity. That opportunity arose when the two bands found themselves on the same bill in Sydney. Reports say that

Huey threw a punch at Karl after Underworld left the stage. The pair then had a screaming argument in their hotel the following day. The feud continued on the Melbourne leg of the tour, when the bands were again staying in the same hotel.

Neither of the bands' labels gave an official comment.

Kiss FM update

FOLLOWING our story last month about the changes at Kiss FM, the full schedule has now been announced at the revamped radio station. The most controversial of the changes is that the majority of the weekday specialist shows outside of r&b and underground garage have been moved to slots after

midnight. However, in a surprise move, Colin Dale has been reinstated to the station after broadcasting what he thought was his last ever Abstract Dance show. But he's been relegated to the Tuesday night, 2am slot. Adam Freeland, the hardcore show and the drum & bass show will also broadcast at the same time throughout the week, with Jumping Jack Frost and DJ Hype given another show on Sundays at midnight.

jungle. It's out on March 29th... Good luck to new Brit rap star, **PHOEBE ONE**, who's supporting **ALL SAINTS** on tour next month. Her new single, 'Get On It' is out on Mecca on April 26th...

BASEMENT JAXX and **ARMAND VAN HELDEN** are not appearing at Erick Morillo's party in Miami, but rather at DJ Sneak and Doc Martin's. Also at The Mission on Monday March 15th will be Daft Punk with Romanthony, King Britt, Mark Farina and many more...

APHRODITE, **ASHLEY BEEDLE** and **FATBOY SLIM** are all to be found on the soundtrack to awesome new Wipeout-style racing game 'Rollcage' for the Playstation... Fancy working in Ibiza this summer and don't know how to get

a job? **IBIZA PROMOTIONS** is the agency you want to contact if you're a dancer, posterer, juggler, fire-eater or can balance a bunch of bananas on yer knackers. Send a decent photo, CV and reasons why you should be given a job to: Sophie Macintosh, Ibiza Promotions, 23 Tooting Bec Gardens, London SW16 1QY...

AQUASKY celebrate the forthcoming launch of their debut album 'Bodyshock' on Moving Shadow by hosting a party at London's Open club on Friday, April 2nd, with guests Andy C, E-Z Rollers, Dom & Roland, Technical Itch and more... That beach festival at Carlyon Bay we mentioned last issue is

NOT being hosted by **MEGADOG**. Instead, the winners of our Best Event award last year are organising their own beach festival at a secret site from August 6th til August 12th. Details to come... **REVERBERATIONS** man Azad Rivzi has signed to Loaded...

Strangest licensing deal this month? Positiva picking up Cylob's mutant electro 'Rewind' track from Rephlex... American vegan veteran **MOBY** returns to dance music soon with a single, 'Run On' out next month, and an album 'Play' released mid-May...

LAMB, Manchester's answer to Portishead, release a new album, 'Fear Of Fours' in mid-May... **TIMEWRIITER** and **JAM & SPOON** have remixed **MIKE**

OLDFIELD's new single, 'Secrets'. No, we've no idea why either... Top ska and rock-steady compilation **'200%**

DYNAMITE, the follow-up to former Compilation Of The Month, '100 % Dynamite' is out on Soul Jazz on April 15th... Already reviewed last issue on import, the latest compilation from top French label **SOURCE**, 'Source Rocks', is out here on Virgin on April 5th...

JAMES HARDWAY releases his fourth album, 'A Positive Sweat' on Recordings Of Substance on April 5th... **MORCHEEBA** fans will be pleased to hear they can now buy both the band's albums in one limited box set...

JD BRAITHWAITE showcases the wares of his cool underground garage label **INVENTIVE** on 'Flava Of The Underground' out this month, with tracks from Grant Nelson, Scott Garcia and Ray Hurley...



Revealed! The man behind *that* Levi's advert

THE man behind the hottest advert on TV right now can finally be unmasked. Levi's new Sta-Prest advert was both directed and soundtracked by F Communications artist Mr Oizo, aka Quentin Dupieux. The advert features a head-banging finger-clicking puppet called Flat Eric grooving mindlessly to a warped techno track. His driver nonchalantly steers the car until the duo are pulled over by a sharp-shirted police officer. Dupieux, who's already released two singles on Laurent Garnier's F Communications label, was also behind the backing track, 'Flat Beat'. Apart from making music, Dupieux has won numerous film awards and also

made the videos for Garnier's 'Flashback' and 'Crispy Bacon'. "The funny thing is, no one is going crazy about it in France," Dupieux says. "There's been no reaction at all." The advert began life as a short film that he'd made to accompany one of his earlier tracks, 'M-Seq' which found its way to London advertising agency, BBH. They liked it so much they brought Dupieux and his puppet to London to sign them up. The film was then re-shot in Los Angeles. The single, 'Flat Beat' will be released on March 22nd, followed by an album, 'Analog Worm Attack' out at the end of June.

Goldie to star in Bond movie



Jaws: Ripsin' dental plate pressure



Goldie: Has he bitten off more than he can chew?

Drum & bass was left shaken but not stirred by news that Goldie is to star as the villain in the new James Bond movie. The jungle superstar's dental resemblance to former Bond villain Jaws (aka actor Richard Kiel) from Moonraker apparently won him the role.

Goldie will be the driver for Bond's arch enemy, Zhukovsky, who will be played by large Scotsman Robbie Coltrane. Early reports suggest that he'll be ferrying Coltrane around Azerbaijan in a white Rolls Royce. The film also stars Dame Judi Dench and John Cleese as well as Pierce Brosnan as Bond, who commented: "Put it this way - I wouldn't want to meet Goldie in a dark alley. He'd probably bite me."

Some scenes were shot on the Thames and at the Millennium Dome last month. The film is due to be released at the end of the year.



Ministry open bar in Birmingham

MINISTRY Of Sound has announced plans to open a 700-capacity bar in Birmingham, the first time the London superclub has ventured outside the capital. The venue is a former church on Broad Street in the city centre.

As yet unnamed (the working title is Bar Ministry), the venue has a licence until 2am every night. It's been designed by Keith Hobbs of

United Designers, the man behind London's Met Bar and Titanic. There will be live ISDN feeds from the London club for both sound and visuals, as well as an individual music policy.

"We're definitely not doing it because we think we're doing Birmingham a favour," said a spokeswoman. "Birmingham's one of the epicentres of British club culture and hopefully we can add something to the city."

The bar is due to open some time in April. Reports from Birmingham suggest that news of the Ministry bar has further heightened tensions between rival club promoters in the city. With Sundissential moving to a Saturday, and Gatecrasher teaming up with God's Kitchen for Bank Holiday specials, promoters are fighting for that loyal glam Birmingham crowd. Miss Money Penny's are also expected to open a bar in the city this year.

Cream end festival confusion

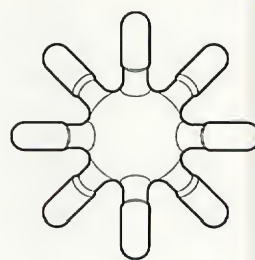


CREAM have announced they have no connection with the Homelands dance festival due to be held on the same site as their own Creamfields festival of last year. The Liverpool club has received requests for tickets to the Homelands event, due to be held on May 29th at the Matherly Bowl, near Winchester, and is concerned clubbers are confusing it with their event which is set to take place in late August at a new location. James Barton, MD at Cream, said some confusion was arising from "the lifting of essential elements of our advertising".

He went on to say Homelands was using Creamfields photography and footage. Cream's lawyers are understood to have complained about the situation to Homelands' promoters and asked them to clear up the confusion. Barton added, "We do not intend to disrupt the Homelands event. We just want everybody to know it is not a Cream show." Cream has also taken action to recover a £346,000 debt owed to them by the Mean Fiddler Organisation, with whom they ran last year's debut Creamfields. The event triumphed over Tribal Gathering, who ended up cancelling their event following poor ticket sales. Making this year's confusion doubly ironic is the fact that Darren Hughes, part of last year's Cream organisation, now works for the group behind Homelands.

PETE TONG

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Printed by BPC Magazines Ltd, Carlisle. Repro by FE Burman Ltd, London

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Subscription rates (12 months) UK, £28.80, Europe/Eire (including VAT) £40 (airmail), Zone A (Middle East & Africa) £55, Zone B (Americas) £55, Zone C (Australia, Far East & rest of world) £65. Prices include p&hp. Enquiries and overseas orders: IPC Magazines Ltd, Oakfield House, 35 Perryman Rd, Haywards Heath, West Sussex RH16 3DH. Tel: 01444-445-555. Fax: 01444-445-599.

Back issues of Muzik cost £3.50 in the UK/£4.50 overseas, including postage and are available from John Denton Services, Box 666, London E15 1DN. Tel: 0181-503-0598.

Muzik, IPC Magazines Ltd, King's Reach Tower, Stamford Street, London SE1 9LS
Tel: 0171-261-5000

Website: <http://www.ipc.co.uk>
© 1999 IPC Magazines Ltd ISSN 1358-541X



words MARK WHITE

It could end up being dance music's Watergate: a seemingly innocent court case uncovering dirty tricks against rivals at the highest level. Lynn Cosgrave, former Ministry of Sound employee and one time girlfriend of Ministry owner James Palumbo, gave evidence to a hearing at the High Court of Justice in London that she had been ordered to set a 'drugs trap' against the Ministry's bitter rivals Cream, as well as London's Club UK and Tribal Gathering bosses Universe.

The rivalry between Cream and the Ministry has become a seemingly permanent fixture in the dance music scene. It's a classic battle: north versus south, the Scouse wide boys versus Palumbo (Eton-educated, son of a Lord). What both clubs excel at is making money – the MoS claim sales of more than £20m last year, while Cream's turnover is more than £4m. What the case could do is blow the lid on allegations of dirty tricks and friends in high places which have been circulating for years.

The case between Cosgrave, now a vice-president in charge of the dance division at Sony records, and the Ministry initially seemed simple. The Ministry was suing Cosgrave for damages, costs and the return of documents allegedly taken from its offices after she left the company to join Sony. In their writ of summons, number CH 1997 M 6314, before the Chancery Division of the High Court, the Ministry's solicitors Allen & Overy claim Cosgrave had broken the terms of her contract with the London superclub which specified she would concentrate on work for them.

While the wheels of justice ground slowly through the two week case, Cosgrave reportedly brought proceedings to a temporary halt when, in an affidavit before the court, she alleged she had been involved in operations against three clubs in 1996 with investigative journalists from the Sunday Times' Insight team.

The court was told the purpose of the 'sting' was to try and obtain evidence that each organisation was involved in drug dealing – evidence of which would close it down immediately.

"You congratulated Lynn on her bravery [in carrying out the 'stings']", Cosgrave's counsel told Palumbo. She further alleged she had been promised 30% of

Is This

Did Ministry of Sound

the Ministry's DJ management agency for taking part in the undercover operation, a claim flatly denied by Palumbo, who says it was part of an unrelated business deal. No story was ever published in the Sunday Times.

James Barton, head of Cream, told Muzik that he was outraged at the claims and that the club was looking into possible action against any people involved.

"We are still trying to fully establish what was said during the court case," he said. "We have been in contact with the Ministry of Sound who have fully denied any involvement in any so-called covert surveillance into Cream. They have said at no time did they feel compelled to do so."

"As a company we are not going to stand by and allow anyone to make accusations of this kind. Once we get to the bottom of this we will take the appropriate course of action to repair any damage which has been inflicted upon us."

Details of the writ demonstrate the huge amount of money sloshing around in the dance industry. One alleged breach of contract was for work Cosgrave allegedly performed as agent for DJ Robert Clivilles (then half of C&C Music Factory). The MoS claim Warner Chappell paid Clivilles \$750,000 to sign a publishing deal, of which Cosgrave allegedly received



Lynn Cosgrave



Ministrygate?

use dirty tricks against Cream and Universe?

\$112,500 (around £75,000). They also claim Cosgrave's negotiation of a \$1m production deal for MCA would have netted her a management fee. The Ministry also claim Cosgrave continued to manage CJ Mackintosh, negotiating a recording deal for RIP with BMG/Satellite records. They further allege that Cosgrave sought a \$26,000 management fee payable to her company Cosmack for a British tour in November 1997 by New York deep house DJ Danny Tenaglia.

The club says the tour was booked by its employee Justin James. The MoS also says Cosgrave received "an agreed fee" in return for not joining Sony until the end of 1997. They say she left the MoS that summer, telling the club she was setting up her own management company. She joined Sony around one month later. They further allege Cosgrave negotiated an album deal between Renaissance and Sony when the MoS – for whom she was working at the time – was trying to close a deal itself to release the Nottingham club's mix album.

The real core to the case, which now has several national newspapers more than interested, is in the documents allegedly taken from the Ministry by Lynn Cosgrave. Palumbo's links with New Labour are already documented: he lent a car to disgraced ex-Cabinet Minister Peter Mandelson before the last election and Mandelson has been seen at the club on more than one occasion. Speculation is rife as to what the documents contain.



James Palumbo

Stop Press

AS MUZIK went to press at the end of February, the judge in the case, The Hon. Mr Justice Neuberger, handed down his judgement. By the time the case had come to court, the Ministry had conceded on five of their original eight claims, leaving the judge just three to rule on. On February 23rd, 1999, he found in favour of the Ministry on two of the three counts. He ruled that Ms Cosgrave had breached her duties as director by carrying on personal business for Robert Clivilles and Tony Humphries while employed by MoS. Moreover Cosgrave had conceded that she had indeed hidden her management of CJ Mackintosh after he resigned from MoS as a resident. On the final point, the alleged removal of documents from the MoS office, he ruled that Ms Cosgrave had not stolen or removed anything from their premises.

After the case, both sides inevitably claimed a victory of sorts. Bosses at the Ministry circulated an internal memo on return from the High Court, which Muzik has obtained. The first line reads simply, "We've won". They added:

"The Judge described [Ms Cosgrave] as dishonest and underhand. Save for a few secondary issues, the judgement has been awarded entirely in our favour..."

However, Cosgrave's lawyer felt it more a case of both sides having won and lost.

Tim Bamford told Muzik: "There were various allegations against my client covering a variety of aspects of her time at MoS. She has been made to account to MoS for profits made as a result of her managing DJs, so to that extent MoS can regard themselves as having won. However, more importantly, at least from a moral standpoint if not a monetary one, the judge found that she did not remove documents as alleged. In addition, there were a number of other allegations made against my client which were withdrawn."

With regard to suggestions that the case could cost Cosgrave up to £400,000, Bamford added:

"That figure can only be regarded as speculation at this stage. It's far too early to begin putting a figure on the costs my client has been ordered to pay."

If you thought one of dance music's bloodiest and most sensational court cases was over now, think again. Cosgrave's lawyer added finally that they were considering asking for leave to appeal against certain, unspecified aspects of the judgement. As for the allegations of drugs wires against Cream, he had no comment. One thing's for sure though. Ministrygate has unearthed a side of the dance music industry that many would rather have kept strictly behind closed doors.

AND ANOTHER THING...

BEST OF BRITISH

THIS month's Muzik is a celebration of all that's good about British dance music. We have put together some of the best new bands, DJs and clubs which will keep the British flag flying high for the next 12 months. Cover stars Basement Jaxx are, without doubt, set to do for this country in 1999 what Daft Punk did for French dance music two years ago. The debut album from our freshest young lions is set to be the biggest and most innovative debut dance album for years, combining influences from the entire dance spectrum. A visit to their most recent Basement Jaxx night was a revelation, as the south London pair built the club's vibe on a refreshing selection of tough r&b and two-step garage before unleashing their rough house sounds. If anyone in house music knows where to draw their influences from in this day and age, it's these boys. The dark, progressive beats of US black music certainly feel more cutting edge than any New York house music right now. The best new dance band in Britain? You bet.

LEAVING THE (OAKEN)FOLD

PAUL Oakenfold this month speaks exclusively to Muzik about his decision to quit Cream – the most famous UK DJ residency ever. While hundreds of Cream regulars have expressed dismay at his decision, many more seem to think the Liverpool club is better than ever. One thing is for sure, no replacement will put the time in like Oakey did. However, we believe that Oakey will soon announce details of a new residency at new central London club Home – the creation of ex-Cream director Darren Hughes. And judging by the north versus south debate brewing in our letters page, his decision could alter clubland dramatically. It may not be long before hordes of Oakenfold devotees are travelling to the capital every weekend for the first time in five years. Watch this space.

Ben Turner, Editor



WARM UP

Coming up, going out, staying in

Contributors: Angus Batey, Bill Brewster, Rob Da Bank, Mark Kavanagh, Jeff Lorez, Tom Mugridge, Frank Tope, Ben Turner, Emma Warren, Mark White, Ben Willmott



Mickey Finn: Skunk; fish and chips; sunshine; the dance scene; Millwall FC.

Shanks & Bigfoot

'Sweet Like Chocolate' – good for your ears, bad for your teeth



IT'S underground music for the overground," says Shanks, half of the team behind 'Sweet Like Chocolate', the hottest and most damn crossover UK garage single yet released. He heard some kids singing it on the bus the other day, he says. "That's a strange feeling and not a normal situation."

No, but then it's not a normal record. Like Crystal Waters' 'Gypsy Woman', 'Sweet Like Chocolate' contains the obligatory two-step rhythm, a hook more barbed than wire and a singalong chorus guaranteed to get the women out on the floor. And if one thing's guaranteed it's that men follow women. *Et voila!* A great big fat hit! What Shanks – a 27-year old graphic designer from London who's a touch coy about his real identity – and fellow designer Bigfoot have done is stumble across a formula for success in a scene jealously devoted to 'keeping it real'.

"They're calling it speed pop or new pop," Shanks says resignedly. "We're just very very hot on songs and melodies. We're about brass sections and unusual sounds, like trombones."

Major labels fought to sign up the track like piranhas scrapping over the last piece of cow in a South American river and it now looks like they're heading for their second chart success in a row. Last summer they recorded the equally populist and cool 'Straight From The Heart' as Doolally, which made the Top 20. Surely they must be rolling in the benjamins, living the UK garage lifestyle of big cars, suits and champagne.

"Doolally spent 11 weeks in the chart," says Shanks firmly, "and for the first three weeks me and Bigfoot didn't have two pennies. There we were, our faces on Top Of The Pops and I was counting pennies out. As for champagne and suits, we don't go for that. Well, maybe a little Chanel number."

There's an album due soon, and with the support they're getting from the most unlikely corners ("we've had breakbeat DJs who won't touch garage phoning up asking for it") they might be able to leave the penny jar behind for good. (MW)

'Sweet Like Chocolate' by Shanks & Bigfoot is out now on limited edition brown vinyl on Chocolate Boy, with a major label release due soon

WARM UP



uppers & downers

Muzik's guide to modern clubbing

Uppers

- ☐ **Norman and Zoe getting engaged** on Valentine's Day – putting our cynicism on hold for once, isn't that nice?
- ☐ **The new Levi's TV ad** – supremely irrelevant. Headnodding gophers are very big for '99
- ☐ **New albums from Ian O'Brien and Aubrey** – the suburban tech-funk revolution continues
- ☐ **Nintendo South Park game** – now you too can kill Kenny, you bastards!
- ☐ **The Aphex Twin video** – a hip hop piss-take that's like Will Smith on bad acid
- ☐ **Armand Van Helden** playing the bootleg mix of 'You Don't Know Me' straight after the legit version at Bugged Out
- ☐ **Illegal parties** going off in lofts, basements, studios, all over the shop. If you're pissed off with legit clubs, you really can do it better yourself
- ☐ **Garage bootlegs of r&b anthems** – very cheeky but you've gotta love 'em. Faith Evans is the latest to get the four to the floor rub
- ☐ **South Africa** – miles better than that Thailand rave holiday
- ☐ **Lent** – give something up, it's good for the soul

Downers

- ☐ **Club photographers** – travel in packs and swarm all over any half decent night out like so many hungry wolves
- ☐ **The new Squarepusher single** having both groove and melody – what's going on there then? Come on, pull yourself together man!
- ☐ **Dropping bad farts** on the dancefloor then playing the innocent
- ☐ **DJ pests** – rooting through the DJ's box for your favourite tune then refusing to leave the DJ booth until he plays it
- ☐ **Staying in on Saturday night** because your Friday session got a bit out of hand
- ☐ **Happy Mondays tour** – sold out in seconds, leaving us ticketless. Bollocks
- ☐ **Eco worriers moaning** on about genetically modified Pot Noodles when they'll happily shove any old crap up their nose come Saturday night
- ☐ **James Brown's back** – but with Ruff Driverz on the mix! The least impressive comeback since Joe Bugner
- ☐ **Horrible garish psychedelic patterns back on the catwalk** – girls: it looked shit on your mum, it'll look shit on you
- ☐ **White label records from 'secret artists'** – in other words, the bongo player from Modern Romance has just gone big beat



Cox on his Box

Carl Cox's month in music – full of Eastern promise

Off to Midem in Cannes last month to do some business for my labels. We've already got two, but we're starting a third called In-Tec. We've already signed Marco Bailey, a techno guy from Brussels and a serious underground producer. Definitely a name to look out for. And we've also signed a New York outfit, Bluelightisms. Plus Thomas Schumacher and Dave Angel in his Sound Enforcer guise.

I ended up hanging out with Mr C, the crew from The End and also with Mark Jones from Wall Of Sound. That led down serious roads of depravity. I didn't realise Mark used to put up the banners at the first Shooms [early acid house night] when I was DJing down there. We go back a long way, it seems.

Then I had the great British weekend. Firstly, the Opera House in Bournemouth, which was amazing. 600 turned away. An incredible night. The next night, I played at Golden in Stoke-On-Trent. It's interesting that promoters are deciding their crowds are now ready for music which is beyond what they've been used to. It was so inspiring to see the crowd still there at the end, cheering for more. Then off to Cream on Saturday night, playing in the Annexe, which was really unbelievable.

After all that, it was time for my Asian tour. First stop was the Zouk club in Singapore. It's scary how strict they are over there. Chewing gum is illegal, so you'll find people eating it in dark corners of the club. Wrigley's is their idea of a hardcore class A! There's absolutely no drugs, so the crowd just gets pissed up on shorts and cocktails. One thing you really notice is how much they actually listen to the music as a result. It makes you work harder as a DJ.

Then off to Hong Kong to 5th Avenue. Last time I was there it was 60% Westerners and 40% Asian, but since the handover, it's changed. Now there are more Asians into the scene, although they're still into more commercial techno-trance. But there's a great after-hours scene.

Next up was Club Yellow in Tokyo, where the people are so clued up it's not even funny. I only had half a day in Tokyo, but I did manage to pick up this incredible palm-held digital camcorder. I want to



make a video diary of the next four years of my life. I also went to Taipei in Taiwan for the second time. Because it's still not under Chinese rule, they've got their own vibe and it's very fast-paced. The club scene there is still in its early stages. Once again, a very strict no drugs policy. Lastly off to Okinawa, a Japanese island to the east of Tokyo that's also got an American

naval base. So lots of sailors in raving gear! Lovely club which reminded me of Ibiza and the perfect party island with miles of white sandy beaches.

Lastly, I thought I'd let you know about the album, which is coming out in May. There's a collaboration with Dave Angel, a track with the singer from The Tyrrel Corporation which will be the next single and another breakbeat reggae one, 'Black Shaolin', with the Jamaican ragga MC, Top Cat. Of course, 'The Latin Theme' will be on it too. The album's really going to shake people up in terms of what they might be expecting, but it's a nice progression from the first album. 'Phuture 2000' – coming soon!

Carl Cox



Carl Cox's Top 10 For March

- 1 PURPOSE MAKER '88' (Axis/PM)
- 2 MARK WILLIAMS 'Moody' (Dark House Music)
- 3 CARL COX & DAVE ANGEL 'Yeah' (WVU/Edel)
- 4 PROTEIN BOY 'Trackheadz Delight' (Dave Angel Remix) (Checkpoint Records)
- 5 HUMATE '3' (Remixes) (Platipus)
- 6 PATTERN PLAYAZ 'Z Way X' (white label)
- 7 M4J 'Capoeira' (Tropic)
- 8 CARL COX 'Phuture 2000' (Hybrid Remix) (WVU/Edel)
- 9 DJ SPEEDY 'Spiders Everywhere' (Cactus)
- 10 STUDIO 45 'Freak It' (All Remixes!) (Azuli)

Big Mouth

Quotes of the month

"A girl clubber stupidly takes Ecstasy and ends up in hospital. She claims she was harmed by poor treatment and wins £250,000 from the hard-pressed NHS. We're sorry she's been left with disabilities. But if she hadn't been so irresponsible in the first place, she wouldn't have needed a hospital bed."

Editorial in The Sun

"Ibiza lost me my mind and my job – but that's no bad thing."

Lisa I'Anson, ex-Radio 1 DJ

"We knocked Bez down from £50,000 to £15 and a free T-shirt."

Shaun Ryder on the Happy Mondays reunion

"It ain't no rocket science. Any dickhead can work out 'U Don't Know Me' comes from Stardust."

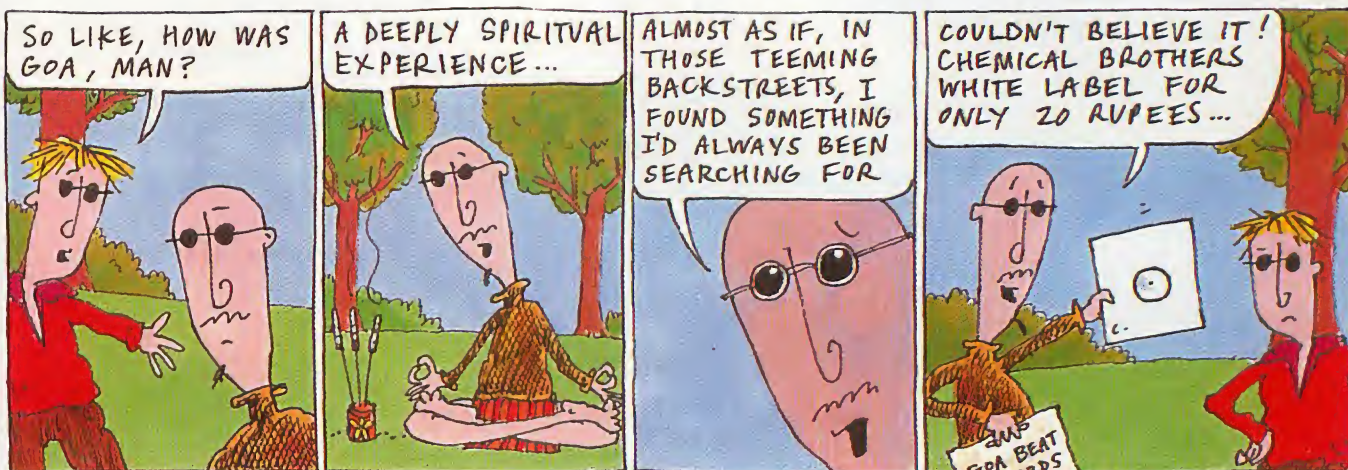
Van Helden

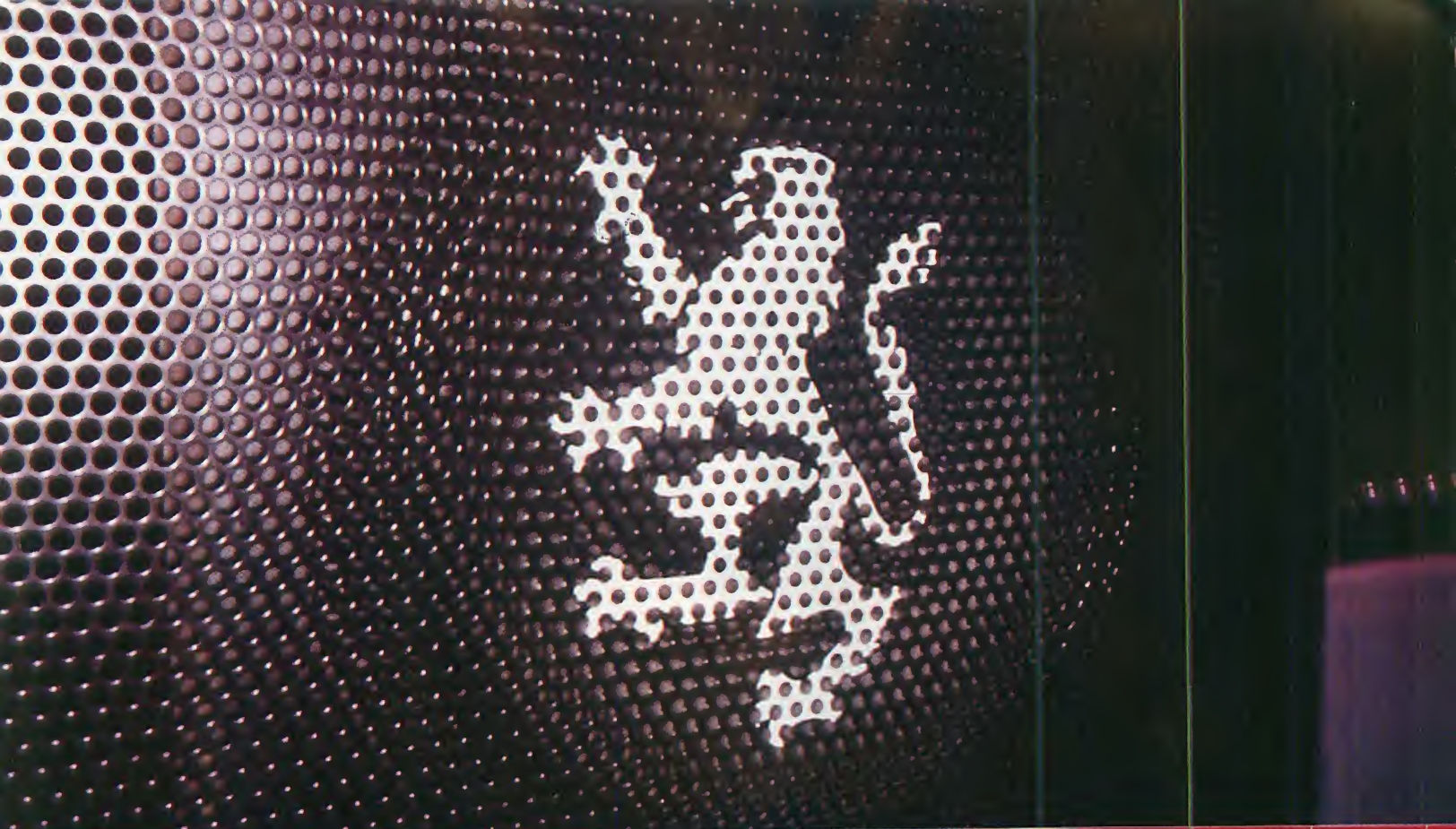
"My girlfriend used to say, 'All you do is rip off the Chemical Brothers.' And I hold my hands up to it."

Norman Cook comes clean

"I've got no idea why our logo was chosen... This is something we obviously wish had never happened."

Mike Glover, Press Office, Mitsubishi UK





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WARM UP



Roots Manuva

British hip hop just got darker



RODDERS, you plonker" is not the first thing you'd bellow at Rodney Smith aka Roots Manuva. He may be from the same manor as the Trotter family and speak in similar cockney patter, but call his beats second-hand knock-offs and he'll make you retract your words quicker than Del Boy's Robin Reliant.

"I spend loads of time messing about before I get with one beat. I'm very fussy," admits Rodney. "I can see people's attitude in their music. I can tell whether they're a wanker or a solid, decent, considerate person and I want my music to say good things of me."

Having started MCing at 15, hanging around reggae sound systems, demanding studio time in Brixton's Rhythm Station recording studio, and rapping with fellow Londoners Blak Twang, Rodney's rise has been slow but fruitful.

Listening to his debut album 'Brand New Second Hand' the piece he brings to the hip hop jigsaw is as an awkward bastard mixing joyful skits on London life alongside dark, serious mumbblings on heavier issues.

Absorbing everything "from the crappiest thing on the radio to the most minimal rap reggae thing" Rodney chops up pop with hip hop and even techno in his rhymes and melodies.

So after years of adding bits to other people's records will Rodney take heed of his lyrics "the days of the midget funds is days of old" and make some serious dollar from his own? "Uhh, that lyric doesn't mean money. When you're God-blessed you're rich in spirit and I've got spiritual funds." Not to say Rodney isn't wise to the business. "I'm gonna study book-keeping, which is a bit daunting but then, ha ha... I'm gonna become the black Richard Branson." Please, no. (RDB)

'Brand New Second Hand' is out now on Big Dada. Also check Roots Manuva guesting on the Leftfield album and on a remake of The Specials' 'Ghost Town'

pic: LUC BEZAT



Steve Thomas: Trade; the clubs; Balti Hut restaurant; 24-hour Sainsbury's; Heathrow Airport.

INCredible™

Sound of Trevor Nelson



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Ralph Lawson

Ralph Lawson was raised on acid house, began deck duties at Back To Basics in 1991, started the 20:20 Vision label in 1995 and his Galaxy radio show two years ago. He's a boy and we like him

When and where were you born?

1969, the year man first went to the moon and Woodstock happened. In London.

How did you start DJing?

We started doing acid parties in Leeds with one strobe and a PA. We would just play the records we could get hold of, like 'Pacific State', Rhythim Is Rhythim and 'Acid Thunder'. It was 1989 and we were having it.

What was the first record you ever bought?

'My Gang' by Gary Glitter. I was big on the primary school playground scene after that.

And the last?

I went to Tag Records and bought a whole lot of stuff but the new Stickmen record is the best.

Where do you buy your records?

When I'm in London it's Tag, Vinyl Junkies and Black Market, Manchester is Eastern Bloc, and Barking and Bass Space in Leeds get my money.

Which record never leaves your box?

Moodyman's 'Day We Lost The Soul' or 'Tribute To Marvin'. Why? I just never get bored of it. It's sellotaped into my box.

What's the funniest thing that's happened to you in a club?

It's not necessarily the funniest for me but it was for everyone else. I owed someone money for some records. One night he came into the club, beckoned me over while I was DJing and cracked me twice in the face, then poured a can of Red Stripe over my head. I had to play another hour with my records covered in Red Stripe and blood. It all got worse when David Holmes turned up. He was feeling terrible from the night before and he puked up in his record box. We were both covered in sick, blood and Red Stripe.

Nice. Describe your music and mixing style.

My mixing is smooth as a baby's bum and my style is tonkin' house.

Tonkin'?

Well, I'm bored of deep house sets, I prefer a more tribal, tougher and fuel-injected funk sound now.

Tasty. But surely you have some strengths and weaknesses?

My strengths are that I can play for a long time. Being the resident at Basics I can easily play five or six hours. I base myself on the American style of doing a proper long set. My weakness is that I tend to get over-excited and a bit too drunk.

Favourite labels?

My favourite label by far is Svek, but I love Plastic City and Under The Counter which is Kevin McKay's new label. The Americans have gone off the boil but I still like a lot of French labels.

Favourite DJs?

Well, they tend to be my best mates. The DJs playing really well at the moment are Kenny Hawkes, I always like Tenaglia, Dominic from the Sub Club, Luke Solomon and James Holroyd.

Favourite clubs to play?

In England it really is Basics.

What would be your dream line-up?

The whole of Talking Heads with Jimi Hendrix as guest guitarist, Erykah Badu and Lauryn Hill on backing vocals playing in an underwater dome off the Great Barrier Reef.

What can we expect from Ralph Lawson in 1999?

Tonkin' tribal funk. Haha, but really the most important thing for us is the 20:20 Vision Tour from March to May taking in UK, France, Spain, Norway, Finland and Germany.

Ralph plays twice monthly at Basics.

Leeds. **The 20:20 Vision Tour**

with Ralph Lawson, Domenic Capobello, James Holroyd and Hand on Factor (live) visits Bar Rumba, London (March 24th); Glasgow Avenue TBC (April 8th); Estonia (8th); Tyrrku, Finland (9th); La Mama, Saturday, Sounds, Helsinki (10th); Bergen, Norway (16th); Oslo, Norway (17th); Eruption, 335, London (23rd); Ultraschall, Munich (24th); Slam, Glasgow (30th); Germany (May 6-10) and The Bomb, Nottingham (15th). Phone 0113-246-9778 for more info.

INTERGALACTIC BEATS



don't Be daft - Space Raiders

After the eyebrow-raising magnetism of their debut single *Glam Raid*, the Raiders trio of Martin, Gary and Mark return with the wonderfully diverse *Don't Be Daft*. Inventing their own glam beat genre on tunes such as *Monster Munch*, *King Boz* and *Glam Raid* they rub shoulders with the filtered house vibe of *Disco Doctor* and the minimalist mellow house of *Laid Back*. Add to this the 12 minute deep house epic *East Coast Melody* and you've got one massive album.

Released 15TH March

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HMV



The MUZIK BOX

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They're phat. They're round. They make us bounce around. The office

YELLO VERSUS HARDFLOOR – 'Vicious Games' (Platipus) Old Swiss men meet old German acid bods for naked Twister on the trancefloor.

FOREVER SWEET – 'Don't Speak' (Ladomat, Germany) 'The Winner Takes It All' in a Basic Channel style.

Björn to dance, boys.

BLACKSTREET FEATURING JANET JACKSON – 'Girlfriend/Boyfriend' (Interscope) Teddy Riley's back, back, back, coming on like the Daft Punk of r&b.

AVIA – 'All My Jazz EP' (Catalogue) Easy like yer Mama. Sorry, easy like Sunday mornings.

IDJUT BOYS & QUAKERMAN – 'Life – The Shoeing You Deserve' (Glasgow Underground LP) Surreal dubby house that wears its hard hat on its big toe.

VARIOUS ARTISTS – '200 % Dynamite' (Soul Jazz LP) Rude boy rockin' with another killer ska compilation.

UNKNOWN – 'Music For Pushchairs' (Very Limited) Great bootleg reworking of Van Helden's 'You Don't Know Me'.

KOOLAKING – 'One Latin' (Plaid Remix) (Pure Plastic) Freestyle Latin boogaloo. A-r-r-r-eeeba!!

SHY FX – 'Bambaataa' (Roni Size Remix) (Ebony) Gargantuan jungle anthem gets the Bristol once over.

CHANGING SHAPE – 'Behind The Face EP' (Airtight) That man 16B again, swimming with the deep house sharks.

All tracks listened to on Pioneer equipment



Hang The DJ

Justice for dance music's rogues

This month we hang: **TIDY TRAX**

BUILD 'em up one month, send 'em to the gallows the next. That's never really been the motto round here but this time we really had to make an exception. Last issue, we whooped and cheered like giddy dwarves as those ever-banging Tidy Trax boys featured across two glorious technicolour pages. But it turns out they weren't exactly forthcoming in their interview. Because one of them, Andy Pickles, has a rather dubious past which he's trying desperately to hide. Pickles was, and we kid you not, Jive Bunny, that depressingly naff idiot who stitched together loads of old records into a megamix and sold you them as new. Sadly, half the nation bought it and made Jive Bunny very rich and famous. Now our country's charity shops groan under the burden of all these unwanted turds. But the memory of the pain, the torture of Jive Bunny all over the airwaves, still lingers. In the name of Muzik, we hang you, Mr Tidy Trax.



Check Your Head

Slipping stars under the interrogation grill and lightly toasting them

This month: **Ginuwine**

Have you ever ridden a pony?

NO! Oh, you're talking about a horse? No, I haven't.

Who would you rather go to bed with, Missy Elliot or Aaliyah? (Roars with laughter) OH MY GOD!!! Neither. I don't see them in that way. They're family. That's like going to bed with my sister!

Who were you in a previous life?

A porno star.

You can't spell 'genuine', so can you spell 'arachnophobia'?

Arachno-whut? No man, I can't even attempt that.

Do you believe in lust at first sight?

(Firmly) Yes. There are a lot of women I see that I'm sexually attracted to immediately. Halle Berry. Janet Jackson. Angela Bassett. Mariah Carey. . .

Which items would we always find in your grocery basket?

A lot of microwave food. Microwave steak dinners, cereal, milk, apple cider, a lot of bubble gum, potato chips, cookies, strawberry shortcakes, toilet paper, paper towels. Condoms – the extra big magnum size, of course.

How much would you ask for to pose nude for Playgirl?

Probably half a million. I would like to do that one day. Not now though, when I'm not in the forefront anymore.

You're romancing your lady at home. And doing the food.

What do you cook?

Shrimp scampi. It's a microwave dinner. Dessert? Me, of course, with some Moet or red Champagne.

One of your album tracks is on the 'Dr Doolittle' soundtrack.

Which animal would you like to talk to? And what would you ask it?

The lion. I'd ask him how he became king.

Ginuwine's album '100% Ginuwine' is released this month on Epic

The Playpen

Mental gear for yer computer and console, with **MATT McEWAN**

Eliminator

(PC/Playstation, Psygnosis, £39.99/£44.99)

WHAT'S IT ALL ABOUT? A Wipeout type racing shoot-em-up from, er, the people who brought you Wipeout. Your craft has to race through a variety of combat arenas and it's wired to explode if you fail.

SKILL LEVEL: You soon get the hang of steering while firing and avoiding those nasty collisions.

FUN LEVEL: It's very fast so you get that virtual rush kinda feeling, but it wanes quite quickly.

THUMBS UP: Looks great. Top soundtrack.

THUMBS DOWN: Maybe you want more from your virtual entertainment. It's not new but it is good.

★★★

Live Wire!

(PC/Playstation, SCI, £19.99/£29.99)

WHAT'S IT ALL ABOUT? Multiplayer 3D puzzle game along the addictive lines of Tetris, Wetrax and Bomberman. Flip over tiles in a host of worlds while outwitting other players.



SKILL LEVEL: Far too easy to get started and completely hooked. Invite a friend or two round. Never speak to them again.

FUN LEVEL: High. Even in single player. Colourful and infuriating.

THUMBS UP: A winner. And the soundtrack's selected by Allister Whitehead.

THUMBS DOWN: Will ruin any previously amicable relationships you had with other human beings.

★★★★

Rollercoaster Tycoon

(PC, Hasbro, £34.99)



WHAT'S IT ALL ABOUT? Remember Theme Park on the PC? Well, this is the big brother.

SKILL LEVEL: Read a few pages of the manual and jump in, you'll soon pick it up.

FUN LEVEL: Create gut churning big dippers and watch little animated people sick up all over them!

THUMBS UP: Attention to detail gives this an edge.

THUMBS DOWN: It's a sim so as well as the building you have to deal with accounts and the boring parts of running a theme park. Toilet facilities and all that jazz.

★★★

Not to be confused with...

An idiot's guide to the simpler dilemmas in dance music



Manchester DJ Graeme Park



North London's Graeme Park

Old School Rules.

12. No running in school hallways and corridors.
13. No eating in classrooms at any time except in the event of a fire and drinks may be consumed.
14. Full School Uniform must be worn at all times when on school property also travelling to and from the School. Definitely no trainers.
15. The use of personal stereos and portable stereos will be restricted to the playground and designated areas and should not be switched on at anytime whatsoever during school hours.
16. Pupils must be courteous and polite to teachers and members of staff.
17. Morning registration is at 9.00am. Pupils must endeavor to be present at this time. Pupils arriving after this time will be marked as late. Repeated lateness is not acceptable and will result in suspension and or disciplinary action.

New Skool Rules.



THE RECORD 10 GRAMMY AND BRITS NOMINATED 'ALBUM OF THE YEAR'
INCLUDES THE HIT SINGLES
'DOO WOP (THAT THING)', 'CAN'T TAKE MY EYES OFF YOU'
AND 'EX-FACTOR' OUT NOW



History Repeating

Bashing open the vaults of history

This Month: March 1991

BOOTLEGGING is on the agenda again due to the success of 'Tom's Diner' by DNA which nicks **Suzanne Vega**, **Ben Liebrand**'s mix of Sting's 'Englishman In New York' and, in particular, the release of **Candi Statton**'s 'You've Got The Love' which mixes her acappella over the top of **Frankie Knuckles**' 'Your Love'... Dance act **ColourSound** claim there is a new musical



movement happening in the East End called **Bounce**: "You see some of the kids dancing to it and it's like the psychedelic pogo. We don't want to overhype it as a scene, but it's really exciting at the moment." Yeah right... **James Brown** is released on parole after serving a couple of years of a six and a half year sentence for aggravated assault... **Chevignon** and **Chipie** are the clothes of choice, while last summer's old school trainer revival and footie shirt fad shows no signs of abating... A board game, **Rave**, is launched; the aim being to find the location of the rave, while evading police helicopters and cars and circumnavigating the M25...

Diego Maradona tests positive for cocaine in Italy and is immediately banned... At Nottingham's **Venus** an outbreak of egg whisk waving is reported, the posh equivalent of the ravers' light sticks... In London, **Dingwall's**, home of **Talkin' Loud** and **Gosh**, finally closes... The **Birmingham Six** are freed after their sentences are overturned on appeal...

Massive Attack, whose 'Unfinished Sympathy' is presently storming the charts, change their name to **Massive** after pressure from the record company in the wake of the Gulf War. And **Gilles Peterson** is reinstated to his Jazz FM slot, after being sacked for making anti-Gulf War statements on air... British rave comes of age, as **Bizarre Inc**, **KLF**, **Nomad** and **808 State** all make assaults on the pop charts, with the latter's 'In Yer Face' delivering the Mancunians first Top 10 hit. (BB)



Cheeky Corner

Here's some important questions to ask when you're off yer cake. Cut this out and keep it in your pocket for when you go back to someone's house with your newly made 'special friend' and use it during those awkward silences.

- Who decides which logos go on Es?
- How do they make lightsticks?
- How do you get a job destroying all the confiscated narcotics?
- Why do people put their hands in the air?
- Why do no jungle DJs use their real names?
- What's underneath Dave Pearce's hat?
- How did Kenny Dope get so fat?
- Who wore the first fluffy bra?
- When is DJ Nut Nut going to realise he's been a little bit foolish?



WIN!

Tickets for Homelands and crates of Bud Ice Beer

WHERE? The Matterley Bowl, near Winchester, Hampshire. **WHEN?** Saturday 29th May, 1pm-6am. **WHO?** Oakenfold, Tenaglia, Chemical Brothers, Underworld, Fatboy Slim, Carl Cox, Gilles Peterson, DJ Shadow, Adam Freeland, Digweed, Sasha, Tong, Healy, Hype, Tenaglia, Jules, Garnier, Block, Dave Angel, Ed Rush, Optical, Krust, Seb Fontaine, UNKLE, Basement Jaxx, Presence, Randall, Grooverider, Swift, Rampling... Just some of the names appearing at this year's **HOMELANDS**. What more can we say except see ya there? Tickets are £44 and if you're after one, you can call the credit card hotline on 0171-344-0044/0541-500-044.

Alternatively, you can enter our competition and save your dosh for a lightstick and some candy floss. Four winners will get a pair of VIP tickets, as well as two cases of Bud Ice Beer and a festival pack (with a Bud Ice record bag, Bud Ice T-shirt and Bud Ice lighter). One runner-up will have to console themselves with a pair of normal tickets and one case of Bud Ice Beer.



Underworld's Karl Hyde: "Bud Ice, Bud Ice, Bud Ice, shouting..."

To win, just tell us which one of these people are NOT in Underworld:

(a) Darren? (b) Seamus? (c) Karl?

Mark your entry "Hi honey, I'm Homelands" and send it in on a postcard only to Muzik, IPC Magazines, King's Reach Tower, Stamford Street, London SE1 9LS by Friday April 9th. Please make sure you include a daytime phone number!! Winners will be drawn at random. Sorry, but competitions are NOT open to overseas readers. And the editor's decision is final.

WINNERS: NME PREMIER/VESTAX: Winner: John Carroll - Glasgow. Runners-up: C Milner - Checkley, Ben Curry - Teddington, Phil Wellington - Longney, Jukka Myohanen - Aldershot, Nigel Thorne - London.

Double Egg



Darts Champion Eric Bristow

Orbital's Paul Hartnoll



Sleeve It Out

The how, where and why of exterior decoration

This month: **The Wiseguys - 'The Antidote' (Wall Of Sound)**

THE strangely monikered Beeny Royston from Real Curious is the man

behind this ace sleeve:

"We wanted to stay in the same vein as 'Executive Suite', their first album, so I suggested an executive jet. The idea is the briefcase is handcuffed to Theo, who's like some mad scientist. Mark Jones found the briefcase for £20 in Portobello Market - and it's actually got a record player and tape deck inside it! With the speakers built into the cover. And it still works too.

"We did the shoot at Stansted Airport at 6am. The plane was beautiful - leather upholstery, walnut wood finish, decanters etc. But we had to do the whole thing in three hours - including all the shots inside that make up the actual story. And no, we didn't even get to take off.

"The records you see are loads of the stuff that Theo used for samples on the album. He took ages arranging them, being very specific about which ones appeared where. The pilot is Jadel from Ultimate Dilemma. And the guy behind Theo is 'The Shady Guy' aka Billy. The story (which runs backwards from the front cover) is that he's got all these dodgy packages under his arm, which turn out to be records. Inside the CD, you see him doing deals with all these 'vinyl pimps'.

"If you look really closely, you'll see my pet mouse on the arm of one of the chairs - he's actually freeze-dried. And behind it, a hand from my mannequin, holding a pack of fags."



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WAY OUT WEST EVERYTHING BUT THE GIRL BENTLEY RHYTHM ACE ORB AND MANY MORE

* [TURN ON. TUNE IN. CHILLOUT.] *



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Phats & Small

The new Stardust, part 67

Norman Cook's been on the blower begging to do a remix, Zoe Ball's made it her Record Of The Week and Chris Eubank is appearing in the video along with his monster truck. Yes, they have a ridiculous name and yes, 'Turn Around' has 'Stardust rip-off' written all over it, but before the month is out you'll be dancing like a loon to the irresistible frug of Phats & Small Presents Mutant Disco.

Not only was 'Turn Around' knocked out in a few hours back in August, it's also the first ever collaboration between Brighton club stalwarts Russell Small and Jason Phats. "We've been wanting to work together for years but we've basically been too bloody lazy," laughs Small. "My girlfriend said it was about time we got our act together."

Like all the best tunes, 'Turn Around' is a devilishly spartan number. Catchy disco loop plus chopped-up acappella equals dancefloor apocalypse. It's hardly rocket science.

"The loop and the vocal just fitted together perfectly," says Phats. "I think someone up there must be smiling down on us."

Of course, Phats & Small are ready for the Stardust comparisons but take them as a compliment after all, if people are comparing their first ever recording with the God-like grooves of 'Music Sounds Better With You' then that can hardly be a bad thing.

"You can have all the ideas in the world but you need a vibe going in the studio," says Russell. "This is a fun record and fun is something that clubbing needs right now." (KW)

'Turn Around' is out on Multiply on March 22nd

pic LUC BEZIAT

DO US A TAPE



Jon Carter's reggae selection

Irie! From Studio One to ragga hip hop, part time Monkey Mafioso and full time heart throb Jon Carter roots about on the shelf marked "reggae"



SIDE ONE

1. Norma Frazier First Cut Is The Deepest (Studio One)

It sounds like an ice cream van when it starts, but when it gets going, the vocal is absolutely destructive. Completely perfect. I've got it on a dodgy Japanese repressing. That adds to it, I guess: it's really old and scratchy.

2. The Marvels Rocksteady (Pama)

This has just been re-released on an awesome compilation album – '100% Dynamite'. It's got a version of 'Be My Baby' on the other side. The kind of music seven-inches were made for.

3. Cutty Ranks A Who Say Me Done (label unknown)

It's where the vocal loop from Frankie Cutlass' 'Wedeman' comes from. Carnival 1992, I came out of Latimer Road tube, straight off a plane from Amsterdam, and it was the first thing I heard. Blew my mind – it was the carnival tune that year. Can't be beaten. I've been into Cutty Ranks for years and he keeps putting out quality music.

4. Bagga Worries Ride The Punany (label unknown)

A Wall Of Sound anthem that had to be included for all the times it's been on the WOS tour bus. "Ride the punany/Drive all the man them barmy". Ragga is such a

girl's rhythm – it's pointed at ladies' butts, so this is a ladies' tune.

5. Dred Bass Dred Bass (Moving Shadow)

And this is a boys' tune. I first heard it when I was engineering at No U-Turn. We decided to put on a tape of pirate radio for a break. This was the first track on it. I was like, "faaaaa-kin HELLLLLL!!!" It was the tune that started all the backwards basslines and gunshots in drum & bass. Cutting edge reggae really.

6. Rebel MC Wickedest Sound (Big Life)

We can't miss him out. This was the start of it for me. He was in Double Trouble, and was completely overground and now he's completely underground again. "Is he a Yankee?/No he a Lahndaner!" Many hands in the air I've had to that one in dodgy Sixties holiday camps at raves back in Essex!

7. Dr Alimantado Poison Flour (Island)

The best dressed chicken in town, they called him. Dred Bass sampled the gun talk from this. It's from the early Seventies, just after ska and before the



music went conscious and rootsy. The album it's from ['Best Dressed Chicken In Town'] has just been re-released. It's a really uptempo rhythm.

8. Ray McVay & His Easy Listening Orchestra

Israelites
(Contour)

The track sounds so like Desmond Dekker, it's unreal. I play this out all the time: you think it's going to be the original version, but it's got an absolutely rocking rhythm. It's a wicked album, every track is a winner. His other ones are all completely terrible, though.

9. Dillinger's Massive Dub Beats Volume 1

Sensimilla
(Kick Ass)

Not Dillinja the jungle guy and not Dillinger the toaster, but still reggae meets hip hop at its best. One of the heaviest rhythms I've ever heard: pure hip hop and pure reggae at the same time. It's a real New York thing – this kind of record doesn't come out over here at all, which means you have to keep going to New York to pick tracks up. Heh heh!

SIDE TWO

1. Lee Perry & Upsetters

Cow Thief Skank
(Trojan)

It goes without saying, we've got to have something by Lee Perry in there. This is pretty much as mad as he was: it's full of absolutely bonkers noises and mooring. You can trust pretty much anything Lee Perry's touched.

2. Keith Hudson

Civilisations
(Frontline)

Keith Hudson was on [Virgin's reggae label] Frontline. This is another completely out there record: sort of disco reggae, but unlike proper reggae or proper disco, and

he sings about four words over and over. I do like repetition in music.

3. Bob Marley

Rasta Man Chant
(Island)

From the 'Country Man' soundtrack. This touches you inside so much that it almost shuts you down. Marley and John Lennon are geniuses. They're both so talented at expressing themselves so truly over such amazing music that you can't not rate them.

4. Uneek

Bad Bwoy
(label unknown)

A dancefloor record which is basically four girls singing about a dodgy fella, but it's also hip hop meets ragga done perfectly. It's got the 'Don't Look Any Further' bassline over a simple ragga beat, and that's about it. Girls completely on top.

5. Twinkle Brothers

Never Get Burn
(Frontline)

Another track from the roots era on Frontline. It's so simple and clear and righteous, and yet the production is dirty as fuck. They're a British reggae band who still play big line-ups in places like White Hart Lane which feature loads of bands you've never heard of.

6. Rhythm Doctor

Mister
(Love)

Reggae meets house. There are so many people I know who want this but it's an impossible record to get hold of. Richard



Lee "Scratch" Perry



Rebel MC



Fearless plays this one out and it's his most prized possession.

7. Jackie Mitto

Darker Shade Of Black
(Studio One)

An old Studio One recording from the Sixties, which is basically 'Norwegian Wood' played on a little organ. Jackie Mitto was keyboard player in the Skatalites.

8. Horace Andy

Every Tongue Shall Tell
(Massive)

Such a clear and conscious record. Monkey Mafia supported Massive Attack on tour, and Horace Andy was walking around backstage. I just couldn't stop singing it to myself every time he walked past.

9. The Congos

Fisherman
(Black Ark)

This is very much a roots record. I was on tour round Europe in a van with Bentley Rhythm Ace and every time it came on the stereo, we all broke into spontaneous rowing.

10. Wet Dream

Max Romeo
(Trojan)

A controversial record in its day. The guy who recorded this was so disgusted with the lyrics [example: "Lie down girl, let me push it up"] that Max Romeo had to take it to another studio. How times have changed.

11. David Morales & Papa San

The Program
(Mercury)

A version of the house track. This is a seven-inch that came out in Jamaica which is basically the same tune put over a disco-ish ragga beat. It's just so fluid. It's a total mixture which really hits the spot.



Bob Marley

win

There's only one copy of this tape, and there will only ever be one. It

could be yours – all you need to do is answer this simple question:

Reggae originates from which country?

(a) Hungary

(b) Jamaica

(c) Central African Republic

Answers to Jon Carter – Do Us A Tape, Muzik Magazine, King's Reach Tower, Stamford Street, London SE19LS



PRESENTS

Norman Jay

DJ Series: 001



The World's Best Dance Music Selected & Mixed by the World's Best DJ's

"From the first illegal warehouse parties to glamming it up in Ibiza, Norman Jay is the one true Godfather of British Club Culture. Whether playing classic disco or upfront house, he lives and breathes the funk"

Musik Magazine, February 1999



VOLUME ONE HOUSE/GARAGE

1. **I Know** (Original Mix) - Tim Deluxe 2. **Come Into My Room** (Sandy's Original Mix) - Sandy Rivera feat LT Brown 3. **French Connection** (Original Mix) - Busta Funk 4. **Sense Of Danger** (Original Presence Mix) - Presence feat Shara Nelson 5. **Itza Trumpet Thing** (Norman Jay Mix) - Montano vs Trumpet Man 6. **My Love's Forbidden** (BOS Club Mix) - Harlem Hustlers 7. **Funkin' and Groovin'** (The First Groove) - Robbie Rivera 8. **Book Ends** (20000 Fathoms Mix) - Salt City Orchestra 9. **Freak It!** (Original Mix) - Studio 48 10. **What You Doing To This Girl?** (Original Mix) - Los Jugadores 11. **The Real Thing** (Ricanstruction Mix) - Frankie Feliciano 12. **Friendly Pressure** (Into The Sunshine Mix) - Jhelisa 13. **Gallois** (Original Mix) - Rainer Truby Trio

VOLUME TWO GOOD GROOVES

1. **Sweeter Love** (Matty's Body n' Soul Mix) - Blue 8 2. **Private Life** - Red Or Dread 3. **Round And Round** (Dust Junkys Instrumental) - Manbreak 4. **Just Fussin' Through** - Aim 5. **Taurus Woman** - The Subterraneans 6. **Spellbound** (Original Mix) - Ras & Christian feat Veba 7. **Simplistic** - The Network Reps feat Tru Persona, DJ Spinna and Shawn J Period 8. **Thinking About Your Love** - Skipworth & Turner 9. **Here Comes One** - Electric Soul 10. **A Roller Skating Jam Named 'Saturdays'** (Disco Fever Mix) - De La Soul 11. **Jungle Brother** (Urban Takeover Mix) - Jungle Brothers

Available from all good record shops from 29th March



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This month's guide to the heroes and halfwits in the world of dance music



ZOE & NORMAN

Well, we're suckers for wedding bells on Valentine's Day. And what's more, we darn well want an invitation too. Especially seeing as they'll hopefully be consummating the ceremony live on stage at Manumission.



DOPE SMUGGLAZ

Perfecto's top duo gave Dave Beer the perfect birthday present for the man who has everything. They spent two days in the studio and recorded him a special, one-off version of 'Happy Birthday'.



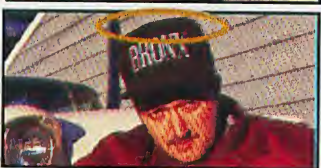
JOHNNY BALL

Apparently Norman actually went and asked the former kid's TV presenter for his daughter's hand in marriage. Fortunately he agreed.



ERIC CLAPTON

Favourite of yer parents the ol' rocker might be, but he's truly getting down with the kids. He's just bought eight specially-commissioned canvases by top Brighton graffiti artist She-One and had them shipped out to his Antigua pad.



FREDDY FRESH

The Minneapolis beatster impressed us no end by having his album launch party at a 10-pin bowling alley and flying over his dad, a skittles pro, to give us all lessons.



JUMPING JACK FROST

Remember those funny little plastic portable record decks with the sound quality of an amplified tin can? Frost carries one with him whenever he goes shopping for tunes to check his records out on.



USA LOUD

No shame for dance music's brashest dame. Fed up with signing autographs after a gig in Dublin, she still gamely rose to the challenge when Louis Osborne, DJ son of Ozzy, dared her to sign his pecker.



LAURYN HILL

She hosted the best after-party we've ever been to – in a primary school in Stockwell – which rocked like a NY block party thanks to the one-armed DJ Semtex. Honest. Watch this man go.



NASA

Their new space probe is called Stardust and its job is to roam the solar system hoovering up space dust and foreign powders. What's been going on over in the Cape Canaveral toilets to inspire that one then?



IRVINE WELSH

Rapidly becoming the world's most ubiquitous and annoying Scotsman, Welsh was arrested for being drunk and disorderly recently. Though sadly his detention lasted only a few hours before he was released.



SHAUN RYDER

The press shots for the Happy Mondays reunion featured Ryder decked out head-to-toe in tacky Admiral clothing. And this from a man who once dictated youth fashion with true street style.



UNDERWORLD

Great news for their fans when they put a track up on the web in MP3 format for one day only. Except that when we logged on, it was going to take 97 hours to download. Sponsored by BT lads?



HOLE

Courtney Love's band are jumping on the dance music bandwagon after one of them saw Norman Cook DJing. "It's just this guy with two turntables and all the kids going crazy," he exclaimed. Where have you been for the last 10 years mate?



SHARA NELSON

The Presence singer almost ruined their live show by not telling anyone she was 'with child'. Main man Charles Webster had to find a replacement at just four hours notice, only discovering her condition when she went into labour.



SASHA

One of our spies reports someone looking suspiciously like Sasha, drinking in a Belfast hotel bar at 7am in full drag with high heels and eyeliner after a particularly messy night out. Could it be?



MIKE MANUMISSION

The bearded naturist spotted old folk fogey Van Morrison in a hotel bar, accosted him, and droned on for hours about how Van needed to kickstart his career by doing a remix album with Derek Dahlarge.



JON CARTER'S DAD*

Monkey Mafia were supporting Massive Attack at the enormous London Arena. 10 minutes before showtime, his dad turned to Carter and asked him, "So, d'you think you'll ever make anything of this band?"



TATYANA ALI

The chart-topping teenage r&b starlet had to blow out her Muzik interview... because she had to revise for her exams. Good luck, gal. And don't forget to call us when you get your straight As.




* artist's impression

Heyyou!! Rat on a DJ. Grass up a misbehaving celebrity. If you've got a good bit of goss, then you're a person after our own heart and we clutch you to our bosoms. Because we need YOUR nominations for Saints and Sinners. All contributions accepted. The juicier the better. Just jot down the story and send it to us at "Saints & Sinners" at the usual address.

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In Rehab!

Exclusive The true story of how one top British DJ beat his drink and drug addiction **We reveal all**

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Judge Jules

Banging or hanging? The story behind the UK's biggest party DJ

Happy Mondays

Shaun Ryder and Bez in a moment of Mitsubishi Madness

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The return of Teddy Riley and the gang

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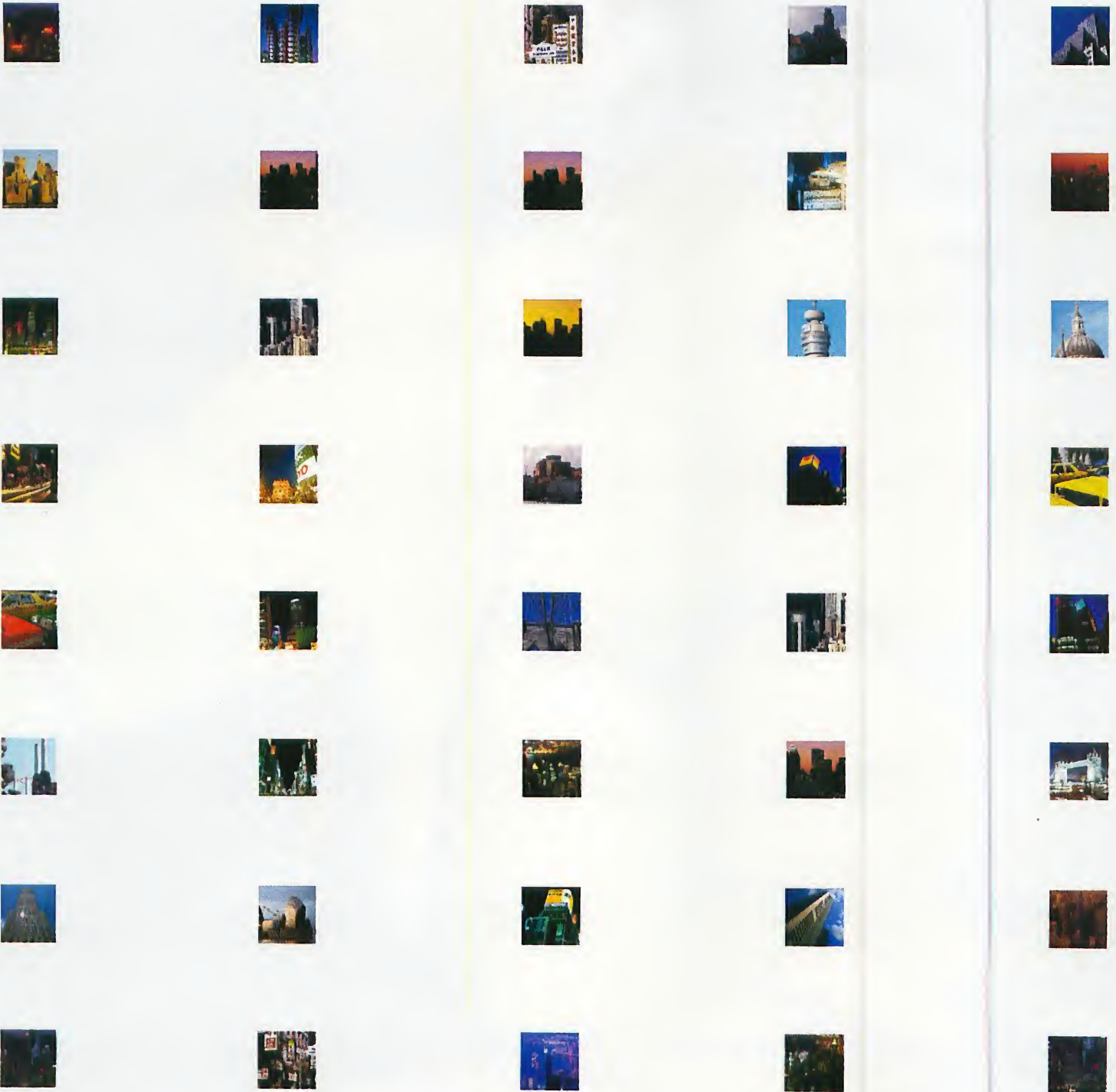
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PAUL OAKENFOLD



Mark Bröom: Women; West Ham United; Wagamama's; The End; second hand markets.

Why did Oakey quit Cream?



Why did Oakey quit his residency at Cream? Is he taking a new one in London? How does he cope with celebrity status and stalkers? Is he really hooking up with The Happy Mondays? And what's up with Perfecto? In an exclusive interview, **Paul Oakenfold** reveals all

>>

words Calvin Bush
pics Jamie Baker & Andrew Hobbs

>>

OAKEY! How could you? Two beautiful years, the best music in the world, the best DJ in the world, every Saturday, at the best club in the world. The greatest times of my life. And now you've gone and quit. How could you desert us like this? What have we done to deserve this treatment? I'll never go to Cream again."

"Paul Oakenfold? A bastard and a traitor. I'll never buy the man's records again."

"We'll miss you. You gave us nights in the Courtyard we'll never forget. Good luck, mate, whatever you do."

A sample of just three of the many letters we received here at Muzik when the news was finally announced: after a two year residency at Liverpool's Cream, Paul Oakenfold played his last set there as a resident on New Year's Eve. It took almost everyone by surprise. A brief communication and that was it. One of the most important DJ residencies at Britain had come to an end.

It's hard to overestimate the importance of Paul Oakenfold's residency at Cream. Here was the world's most popular DJ (that's official – ask the Guinness Book Of Records) with his own room to do whatever he wanted, every Saturday night. His loyalty was impeccable. He rarely missed a night, and even when he did, he'd be on the phone checking up to see everything was okay.

Paul Oakenfold at Cream became a laboratory, a unique theatre of sound where every week new anthems were established, artists broken, sounds pioneered. And every week, nearly 2,000 people would cram into Cream's Annexe to have their Saturday nights made immortal.

Ensclosed in Kensington's Royal Garden Hotel, Oakenfold is far more relaxed than we'd expected. He still wears those scampish youthful looks, but there's no sign of the flashing ego or weary impatience so many Premier League DJs give off. Even his clothes are classic casual – Evisu jeans, Adidas shell-toes, blue cardie-top. Only the barely perceptible greying tips of his thick-set black hair give any clue that the world's most in-demand DJ is starting to feel the pace at the age of 34.

So what were your feelings after your last ever Cream residency gig on New Year's Eve?

"Mixed really. I was sad that I was leaving. It had obviously crossed my mind – am I making the right decision? Because I am leaving without a doubt the best room in the country, the best sound system, the best crowd. Everyone who's been to that room knows how good it was. I worked really hard at it and it had got to the point where I couldn't take it anywhere else. So I needed to leave it at its peak, so I could look back and say, 'Yeah, I really achieved something with that club'."

"What some people don't understand is that it was really really hard going there. Three hours up and three hours back every Saturday becomes very tiring."

When you signed up with Cream, it really set a trend for resident DJs.

"It did set the trend. And the trend got diluted. Because people treat the term residency very lightly. [Angrily] Playing once a month, 12 gigs a year, is not a residency. I mean, if you're only playing once a month, who's playing the other three Saturdays in the month?"

The story goes that you gave up Cream to be a resident at (ex-Cream partner) Darren Hughes' new club, due to open later this year in London.

"Nah, that's just idle gossip on the scene. [Sighing exasperatedly] I have not accepted any residency in London. I haven't signed anything."

Have you been offered a residency in London?

"I've been offered lots of other residencies around the country. My only regular appearances at the moment are for Radio 1 – one a month from around the world. And then I'm going to get back to the gigs I couldn't do for two years, visiting places like Portsmouth, Plymouth, Southampton, Hull, Devon. The Gatecrashers and other gigs I used to really enjoy. It's time to catch up."

Oakey & Cream

the Cream dancefloor decides



Name: Matthew Timms
Personal details: 21 year old student from Manchester.
How long have you been coming to Cream? Five years.
What do you think of Cream tonight? Better than ever. It's fucking rocking, it's not lost it at all.

What do you think about Oakey leaving? I'm absolutely devastated. He is the life and soul of this club. He's the lord of the dance.
What do you think about DJs like Seb Fontaine and Tall Paul coming in? They don't match up to his status, his quality. He is what house music is all about. I'll still come to Cream, but without Oakey not so often.



Name: Paul Jones
Personal details: 23 year old Cream worker from Liverpool.
How long have you been coming to Cream? Since it started and I've been working here for four years.
What do you think about Oakey leaving? He's got to try different

things. A lot of people are disappointed but it's given him a chance to do other things. The club's doing really well now so he can't be missed that much! The Courtyard with Oakey will go down in clubbing history.
What do you think about DJs like Seb Fontaine and Tall Paul coming in? The kids like them and they're getting the crowds in, but it's not my taste.



Name: Sarita Roodrumun
Personal details: 19 year old student from Liverpool.
How long have you been coming to Cream? Years, but I used to come here a lot more to hear Oakey.
What do you think of Cream tonight? Tonight the atmosphere is

as good as it used to be. It hasn't been like this for ages and that's to do with Seb.
What do you think about Oakey leaving? He'll be back.
What do you think about DJs like Seb Fontaine and Tall Paul coming in? Seb Fontaine is one of the best DJs about. I hope it stays like this, it's one of the best nights I've had at Cream.



Name: Lee Kelly
Personal details: 31 year old "security consultant" from Toxteth.
What do you think of Cream tonight? It's a lockout.
What do you think about Oakey leaving? Like Shankly said about Liverpool, there's no one player

bigger than the club.
What do you think about DJs like Seb Fontaine and Tall Paul coming in? They might come through and be the biggest thing ever. You've gotta let the young blood come through. Oakenfold wasn't the club and the club wasn't Oakenfold. It'll go on without him.



Name: Fiona Marsh
Personal details: 22 year old manager from Chester.
How long have you been coming to Cream? Four years.
What do you think about Oakey leaving? It's a bit of a break for Cream and it will encourage new

people to come and see the new format. It isn't gonna make a difference to the crowd. People want change.
What do you think about DJs like Seb Fontaine and Tall Paul coming in? Wicked. Oakey had been here for two years and Seb Fontaine's a blinding DJ. I heard Oakey play for weeks in a row and he played the same thing. It's a bit more cheesy but more of a laugh.

So you're not caught in a tug-of-war between James Barton and Darren Hughes?

"I'm not agreeing anything with anyone at this stage. It's just rumours. I'm as close to Darren as I am to [Cream manager] Jim King. I've got respect for both parties. And they've both been good to me. But if I decide to become resident at another club, it's nothing to do with anyone else except me."

Your sound seems to have moved away from the Goa trance thing you were into a few years ago.

"Well, yeah, that's a fair comment. Going to Goa parties really reminded me of the early days of Ibiza, so I got a buzz from it. Musically I took elements from it and incorporated them into what I do. I don't play any more or less Goa than I used to. The media took it in the wrong way, as if I was a Goa trance DJ. I never have been and I never will be. And the music on that scene has changed – it's got a lot harder and less soulful. I'm into the more melodic, uplifting sound, but the scene has moved away from that."

You say you incorporated elements of Goa into your own sound. It must have pissed off some of those at the heart of the Goa scene?

"Yeah, it did. They're very paranoid. I got slagged off by them saying that I was jumping on their bandwagon. Like, what bandwagon? I was going to Goa six or seven years ago. I wasn't interested in them, I was interested in me. The problem with that scene is they're all peace, love and happiness and then behind your back they're all slagging you off. I think they were intimidated because they thought that I was going to steal their so-called glory. I don't need to steal someone else's glory."

What's happening with Perfecto since you left Warners? All we've heard is The Dope Smugglaz, which isn't exactly typical Oakenfold DJ set fare.

"Well, as a label, I've regrouped. I resigned from Warners. I had a terrible problem with the Managing Director, who didn't want me to sign bands. He was saying I should sign Dannii Minogue, which isn't what I'm about. It's a waste of my time and a waste of his."

Perfecto is very misleading in some ways. It's always been about albums and artists, not necessarily what I play as a DJ. At the moment, The Dope Smugglaz are finishing their album. The other two acts I've signed, one is a hip hop act, and the other is a new rock band, a band for the next century. Signing the latest dance record for £50,000 is going nowhere."

As well as your Radio 1 shows, you've also got a series of shows on the Galaxy network. What's that all about?

"Each show is based on a different theme, mainly novels. The first one is Filth by Irvine Welsh. Someone reads some of the narrative and I create a soundtrack around it. You're at home, you listen to the narrative, you listen to the music and you picture the film. We've been talking to Ewan MacGregor and people like that. I want to put more of a twist on it so we're not just getting the author, we're getting film stars, pop stars, even Jimmy Hill if I'm doing one on football."

Have you read Filth?

"No, I haven't. It wasn't just me who chose it, it was me and the producers from Galaxy. I'm dyslexic, so I don't really read much. I find it hard to read. But I have read the narratives."

HE may be operating in that rarefied stratosphere reserved for mega-famous celebrities, but one of the striking things about Paul Oakenfold is how conspicuous he is by his absence from the celebrity glamour circuit. You won't find Oakey hanging out with Val Kilmer or playing some James Bond villain. When the pictures emerged from the Cream New Year's Eve plane, the one carrying Norman Cook, Zoe Ball and a whole media circus in tow, Oakenfold looked more like their manager than a fellow celebrity, with his sharp suit, stern face and briefcase. >>





"Like Shankly said about Liverpool,
there's no one player bigger than the club"

Cream doorman



PAUL OAKENFOLD

You've avoided becoming a celebrity outside the club scene itself. How have you managed to avoid the tabloid lifestyle?

>> "I just don't want to play the game. I got thrown into a situation that I learnt a lot from. I toured with the biggest fucking band in the world [U2]. I've DJed at Madonna's party, at Naomi Campbell's party and I'm comfortable in those situations. I've got the best of both worlds. If I walk into a club, I get bugged, if I'm walking down the High Street, I don't."

Do you get any weird people bugging you in clubs?

"I had a stalker that got a bit out of hand. It started off quite harmlessly, just giving me presents, coming up to the decks. She started off where she would come and dance, getting off on the music. Then it became photographs and from there it was just harassment. She tried to climb over the booth once when I was in the middle of DJing. I couldn't work out what she wanted. Somehow she got backstage once. She just appeared. I was like, 'What the fuck is she doing?' We had to eject her from Cream. And she's banned now."

What else have you got lined up for this year?

"I'm going to produce... [long pause] I'm going to produce... er..."

The Happy Mondays?

"[Sighs] Yeah. Well, there's talk of it. Shaun's a mate and he's got a huge tax bill. They've asked me to open up as DJ on the tour. I can't do all the dates, but I will do some. And they want me to work on remixes of some of the old stuff and to produce some new stuff. If the track's bad, I won't do it. It's not about what I get out of it. I am open to producing a new track. And I'm going to produce a Dope Smugglaz track featuring Shaun Ryder."

Finally, what message do you have to all the Cream regulars who reckon you've betrayed them?

"I'm not deserting anyone. I need to move on. I have to move on. And I will miss it as much as they will. I miss it already. And I will still go back two or three times a year to play there. But I won't sit here and reminisce. I'm a forward-thinker. Let's move on."

'Residence - Two Years Of Paul Oakenfold' is out now on Virgin

Wanted

DO you know who Paul Oakenfold's mystery stalker was? Maybe you were at school with her? Or one of her flatmates? Do you have any stories about her? Or of any other DJ stalkers? Call the Muzik office on 0171-261-5993. And don't worry. We'll call you straight back.

Paul Oakenfold reflects on some of the biggest tunes you can find on his 'Residence' compilation:

Underworld - 'Dark & Long' (Original Mix)

"I'm always looking for records that are not commercial and that have got a twist to them. And this was one. I totally believed in it. I didn't care if no one else was playing it. I knew I could work it and I knew I could make it a big record. I played it every week for nine months. That's the only way to break a record."

CJ Bolland - 'The Prophet'

"This was a B-side that everyone missed. It's an incredible record, the power, the dynamics, it's such a big sound. I played this for nearly a year and at exactly the same time every time - the last record of the night. I wanted to stamp my mark. This tune was a statement for me. It was pure punk, let's fucking have it punk."

Amoeba Assassins - 'Rollercoaster' (Oakey's Courtyard Mix)

"They brought me this demo and I signed them to Perfecto. I played this for six months on acetate."

Planet Heaven - 'Naughtical Bodies'

"What was great about the Cream residency was that I had loads of kids who'd come to hear me who also had access to studios. They'd make music for me, for my room and bring me DATs. I'd cut acetates and play them and end up having big records for that room made by local kids. This was one of the biggest, by a kid who was at university up there, listening to my sound and making records for me. And it ended up getting signed too."

Mansun - 'Wide Open Space' (Perfecto Mix)

"This is my own remix, which I turned into a Cream anthem. The lyric was very emotional and the vocals are so soulful. I used to play it every single week, always as the second record in. The first record always had to be an instrumental, but the second one would always be a song. An out-and-out Courtyard song."



Dimitri From Paris: English sausages; the club scene; the dress sense; the importance of music; John Cleese.

Step Into The Arena

Seb Fontaine has just started a fortnightly "residency" in Cream's main room. So how has Seb climbed that slippery ladder from warm up DJ to the most important house residency in the world? And is he Cream's new Oakey?



Please tell us about yourself.

I'm 28. I live near Hampstead in north London, but I'm originally from Ealing. I live down the road from Tall Paul. Have I got a chauffeur? No, I've got a Toyota Land Cruiser, a big jeep thing big enough for the dog and the records. I live with my girlfriend and have a son called Herbie Stamford Fontaine. As in the the Chelsea football ground.

How did your DJing career begin?

I've been DJing since I was 17. I used to play hip hop, funk and reggae. I had residencies at The Fridge on Fridays and at The Wag. I've practically been through the whole of London clubland history with my residencies. After the Wag I did The Cross when it first opened, then moved to the Ministry Of Sound, Malibu Stacey and now of course it's great to have Cream.

Ah yes, Cream. How's that going?

Really well. Paul Oakenfold is a hard act to follow, he had the whole Courtyard really going and I think the Main Room suffered. It would have been very hard for me to go and be the resident in the Courtyard, but now the emphasis is on getting the Main Room back to its glory days.

Your whole career seems to have really kicked off over the last 12 months.

Hmm, the Kiss show is doing well. It's good fun doing it with Tall Paul, winding each other up on air... "sensible mayhem" I call it.

Was there anyone you looked up to as you were coming up through the ranks?

Norman Jay was always a hero, during the time he was doing Shake and Fingerpop. People like Coxy have always been there too. Rampling's been there since time began. Even Mark Moore and people like that were really cool as well.

Is DJing as cushy a number as it seems?

It's not easy, there are pressures. But if I start harping on about how hard my job is I'm going to get someone who works down a coal mine to come round to my house and chin me.

What are your plans for Ibiza this year?

I'm taking a residency with Cream at Amnesia on Thursdays. I'll probably take August off because it's my least favourite month, it's just crowded with too many lads. Ibiza really gave clubland a kick up the arse again. You could see people coming back. You know - the records, the little dances, it restored people's faith.

How do you relax after all the fun and games of clubland?

Play football, watch football. I do what a normal lad does.

What are your favourite five clubs in the UK?

This is where I get sacked by the other 10! Cream's excellent, Gatecrasher, The Gallery. Sundissential's big one-offs are always good. Scotland's got some great clubs, Inside Out, Kelly's in Ireland is great.

We've heard rumours about you staying next door to Peter Schmeichel in Barbados.

You know when you see people on the telly and you hate them? I felt so guilty because he was the nicest man. I've called him a wanker so many times and he was actually a nice fella.

But you're still a true Blue?

Chelsea's in my blood. They've been my team since school. I do sometimes meet up with Oakey there but I only get to a game by the skin of my teeth.

You used to hang around with that Chelsea set, didn't you?

I used to play Crazy Larry's with Derek B and I kinda knew the set there. I don't think I was ever really in that set but we had some fun, some great parties. You see some sordid things going off at those parties.

Can you take risks with your DJ style?

It obviously works well at Cream. The only way to educate people is if they enjoy it. If you do it properly people who don't like techno will be listening to it and dancing to it before they know. It's the way you give it to them. You can't be an arrogant miserable git and say "fuck 'em" if they don't want to listen.

What music do you chill out to?

I don't listen to house at home. I've got loads of hip hop, soul, Marvin Gaye and Motown.

Obviously the music policy is changing at Cream. In what way?

The big room needs a certain sound to make it work. It was built on Boy George and Jeremy Healy and what I'm trying to do is go somewhere between a really deep and a commercial sound to make it happen.

Do you think you'll end up being adored like Oakey?

Oakey and I have been friends for a long time, he's always given me lots of advice and support over the years. I would certainly never say I'm the new Oakey but if I could keep the club like it was this Saturday every week I'm there, then I'd be happy. I think it will take a lot more than me doing a Saturday at Cream to reach the kind of adoration Oakey had.

Seb Fontaine's 'Global Underground Volume II' is out on Boxed in mid-April

Planet V

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Planet V THE TOUR

FEBRUARY FRI 12 DUBLIN KITCHEN | FRI 19 AMSTERDAM MELKWEG | FRI 26 TOKYO LIQUID ROOM | SAT 27 OSAKA BAYSIDE JENNY
MARCH WED 3 BOURNEMOUTH OPERA HOUSE | FRI 5 BRISTOL NEW TRINITY | SAT 6 LONDON MASS THE LAUNCH PARTY | TUE 9 BRIGHTON
THE ZAP | WED 10 LEEDS THE WAREHOUSE | FRI 12 CARDIFF EMPORIUM | FRI 12 NEW YORK TWILLOS | SAT 13 EDINBURGH POTTERSDOWN
SAT 13 TORONTO CBE | THU 18 TURIN SUPERMARKET | FRI 19 MILAN LA PERGOLA | SAT 20 REGGIO EMILIA MAFFIA CLUB | FRI 26 MANNHEIM
MS CONNECTION | SAT 27 MUNICH MUFFATHALLE | TUE 30 SOUTHAMPTON JONGLEURS | APRIL SAT 3 BIRMINGHAM QUE CLUB



V RECORDINGS **"SETTING THE PACE AGAIN"**



MEGASTORES

MUZIK Magazine Presents

The Biggest Club Survey Ever

Gatecrasher, Sheffield



The Results

Two months ago we asked you to tell us who you are, where you live and what you really get up to on a Saturday night. Thousands of you took the time to let us know what you think of the state of clubland, and here are the results. Some optimistic, some surprising, but all utterly fascinating.

Muzik readers: this is your life

NB Many of the categories in this survey allowed for multiple answers. Therefore the total percentage in any given category can be greater than 100%.

Muzik's Declan Fahy: Atlas the lion; regular tea; Alma Square; Rover P5s; Manchester.

>>





THE BIGGEST CLUB SURVEY EVER

About You

No big surprises here: you're mostly young, single and skint. But you knew that already.

1 AGE

39% - aged 21-25
31% - aged 16-20
22% - aged 25-30
8% - aged 30+

2 SEX

73% - male
27% - female

3 OCCUPATION

26% - in education/student/at school
5% - factory workers/skilled manual
5% - administrative/clerical
4% - advertising/market research/PR
4% - engineering/electronics/technical
4% - creative/art/design
Others - banking/secretarial/travel industry etc...

4 SALARY

49% - under £10,000
36% - £10-20,000
7% - £20-30,000
3% - £30,000 +
6% - no answer

5 MARITAL STATUS

89% - single
5% - married
6% - no answer

Clubbing

One in the eye for all the naysayers who reckon clubbing's on its last legs. Especially with 38% of you claiming you'll never stop clubbing. Ever. Clearly it'll take more than arthritis, increasing deafness and poor eyesight to stop you putting on your glad rags and getting down to Gatecrasher of a Saturday night. Over half of you go clubbing

at least once a week, and about the same number are up for it whether or not you've got work the next day. You can almost hear the sighs of relief from all those nervous promoters.

6 AT WHAT AGE DID YOU FIRST GO

CLUBBING?



26% - 16 years old
20% - 15 years old
18% - 17 years old
9% - 18 years old

Fact! - 3% of you claim to have first been clubbing at the age of 10!

7 AT WHAT AGE DO YOU THINK

YOU WILL STOP CLUBBING?

38% - never!
27% - over 30
20% - over 35
13% - over 25

8 HOW OFTEN DO YOU GO CLUBBING?

52% - every week
33% - once a month
11% - more than twice a week
3% - less than once a month

Fact! - 1% of you claim that you *never* go clubbing!

9 DO YOU GO CLUBBING ON WEEK NIGHTS?

53% - often
38% - never
7% - always

10 DO YOU GO CLUBBING ON SUNDAYS?

59% - never
35% - often
4% - always!

Fact! - 4% always go clubbing on Sundays. That's Sundissential for you!



"Whose round is it?"

11 WHY DO YOU GO CLUBBING?

93% - I love the music
75% - to dance
54% - to socialise
39% - to take drugs
17% - to pull

Curious. Could one reason all the most attractive, stylish young ladies of our generation prefer to spend their Saturday nights in the company of skinny, saucer-eyed blokes jostling for space on a podium, instead of down the local chinos 'n' shirt establishment with the 'real' men is because we're all too busy loving the tunes, off our maracas with our mates, to give you any hassle?

12 WHAT INFLUENCES YOU TO

CHECK OUT A NEW CLUB?

76% - word of mouth (friends)
50% - flyers
50% - magazine articles
28% - magazine adverts
27% - location

13 HOW FAR WOULD YOU GO TO

TRAVEL TO A CLUB?

33% - over 100 miles away
32% - up to 100 miles away
26% - to another country
8% - only go in home town

Fact! - only 8% of Muzik readers only go clubbing in their home town, which proves what a mobile and proactive scene the dance world still is. 65% of you are ready and willing to have it up to or over a hundred miles away.

14 WHICH FORM OF TRANSPORT DO YOU

MOST USE TO GO TO CLUBS?

38% - taxi
37% - friend's car
32% - my own car
23% - public transport
18% - train
10% - on foot
10% - coach

Tell us something funny that happened to you while clubbing...

"I thought the DJ booth in the Ministry Of Sound was the bar, went up to it and asked Jon Kelly for a bottle of water."

Michael, Kent

"I once fell into the piss-pots in the toilets."

Steffen, Ireland

"A bouncer warned me not to die on the premises."

Bee, Devon

"I lost all ability to walk and had to get a lift home - from the bouncers."

Eamon, Eire

"Saw a bloke, pants down, shagging a mirrored bollard."

Greg, Tyne & Wear

"I met the Grim Reaper."

Marty, Birmingham

"I saw Tottenham Court Road tube station - at the Ministry Of Sound."

Paul, London

"Watching a toilet spew onto a guy having a piss."

Gary, Scotland

"I bumped into our local bobby off his nut on speed."

Kenny, Dumfries

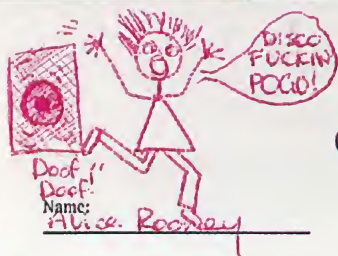
"I met my boss by coincidence at the Brunel Rooms, Swindon, and got a £3,000 pay rise on the spot."

Gareth, Birmingham



"I survived the Daz doorstep challenge. Now I use it on my teeth as well!"

Please draw a picture of yourself clubbing



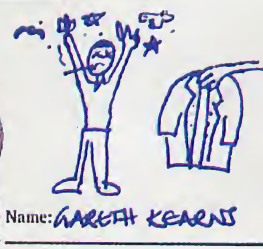
Name: **Allice Roomey**



Name: **STEFFEN COOMAN**



Name: **GARETH KEARNS**



Name: **JON FLETCHER**



Name: **GAUIN MORRIS**



15 WHERE WOULD YOU STAY IF YOU

TRAVELLED TO A CLUB?

- 50% - stay up all night
- 47% - friend's house
- 28% - hotel
- 5% - car
- 4% - sleep rough
- 4% - try to pull

16 HAVE YOU EVER BEEN THROWN

OUT OF A CLUB?

- 46% - no
- 22% - yes

17 WHAT KIND OF CLUBS DO YOU LIKE?

Truly, we are one house nation under a groove. The message came across loud and clear. We might all dabble around the edges of drum & bass, big beat or hip hop. But there's one kind of music we're all agreed on. House, house, house. And still nearly a third choose to turn their back on the legitimate club scene and search for less legal thrills. Get geared up for a long hot summer of partying till the police come!

- 77% - house
- 49% - superclub
- 32% - techno
- 30% - illegal/warehouse parties
- 24% - drum & bass
- 23% - big beat
- 16% - r&b/hip hop/soul/speed garage
- 16% - student
- 13% - jazz/beats
- 8% - happy hardcore
- 7% - fetish clubs
- 4% - ritzy

18 WHAT IS YOUR FAVOURITE

CLUB AT THE MOMENT?

A resounding win for the Steel City's superclub should see full coffers round Gatecrasher's way for a long time to come. Especially with nearly as many people still wanting to visit as actually go there at the moment! No arguments from these quarters: when it comes down to your old fashioned, traditional big weekend, these are the top five:

- 1 Gatecrasher (Sheffield)
- 2 Cream (Liverpool)
- 3 Sundissential (Birmingham/Leeds)
- 4 The Gallery (London)
- 5 Passion (Coalville)

others: The End/God's Kitchen/Bugged Out/Ministry Of Sound/Basics

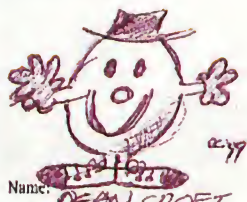
19 HOW OFTEN DO YOU GO TO

YOUR FAVOURITE CLUB?

- 29% - once a month
- 21% - once a week
- 16% - once a fortnight
- 10% - once every 2/3 months
- 9% - as often as possible



Name: SARAH ROSS



Name: DEAN CROFT



Name: NICHOLA-Z



Name: WILL PRYEN



Name: LAUREN MORLEY



20 NAME ONE CLUB YOU WOULD

NEVER GO TO

- 1 ritzy (anywhere)
- 2 Ministry Of Sound (London)
- 3 Miss Moneypenny's (Birmingham)
- 4 Cream (Liverpool)
- 5 Gatecrasher (Sheffield)

others: Big Beat Boutique/ Twice As Nice/ Stringfellow's

21 WHICH CURRENT CLUB HAVE

YOU ALWAYS WANTED TO VISIT?

- 1 Gatecrasher (Sheffield)
- 2 Cream (Liverpool)
- 3 Ministry Of Sound (London)
- 4 The End (London)
- 5 God's Kitchen (Birmingham)

others: Trade/The Gallery/Sundissential/Slinky/Passion/NY Sushi

22 WHERE DO YOU GO AFTER CLUBBING?

- 72% - friend's house
- 36% - bed
- 18% - after hours club
- 8% - outdoors! (park, bench)
- 4% - work!

23 DOES A STRICT DRESS CODE PUT

YOU OFF CERTAIN CLUBS?

- 52% - yes
- 46% - no

24 HAVE YOU EVER BEEN KNOCKED BACK

FROM A CLUB BECAUSE OF WHAT YOU

WERE WEARING?

- 64% - no
- 36% - yes

IF YES, WHAT WERE YOU WEARING?

- 56% - trainers
- 12% - too casual
- 7% - jeans

25 HAVE YOU EVER ENCOUNTERED

HARASSMENT FROM BOUNCERS?

- 54% - no
- 40% - yes

Money

26 HOW MUCH ARE YOU HAPPY

TO PAY TO GO TO A CLUB?

- 33% - £11-£15
- 19% - £16-£20
- 17% - £5-£10
- 8% - £26-£30
- 8% - £31+

Club promoters: Please take no notice of the few deranged people out there who were prepared to pay over £100 just to get into a club!

27 HOW MUCH WOULD YOU

SPEND ON A NIGHT OUT?

- 35% - £21-£40
- 29% - £41-£60
- 19% - £61-£100
- 9% - under £20
- 7% - over £100

28 HOW MUCH DO YOU SPEND

ON DRINKS ON A NIGHT OUT CLUBBING?

One of the reasons for disquiet in the brewing and distilling industry: people aren't drinking

enough to make clubbing worth their while. And if the alternative is Mitsubishi and mineral water, can you really blame us?

- 36% - £5-£10
- 20% - £16-£20
- 13% - £11-£15
- 10% - £31+
- 4% - less than £5

29 HOW MUCH DO YOU SPEND ON

DRUGS ON A NIGHT OUT?

- 28% - no answer
- 21% - £11-£20
- 17% - £21-£30
- 10% - £31+
- 9% - nothing
- 7% - £26-£30

Drugs

Anyone still think they're not living as part of a chemical generation? Four out of five of you have taken drugs in a club. Which is no surprise to us, but must come as quite a shock to the powers that be. Jack Straw and Keith Hellawell, are you reading this?

Of the chemicals we're taking, ecstasy and cannabis are still way out in front, both having 58% of you as regular users. Add to that the majority of you who buy your drugs from a friend, rather than a 'known' dealer and you can see how whole chunks of the population - ie us - are being turned into criminals by a government that has little or no interest in the real concerns of the young voters who put them into power. Whoops, bit of politics there, as someone once said.





"I wonder if it's working yet"

30 HAVE YOU EVER TAKEN DRUGS IN A CLUB?

80% - yes
19% - no

31 HOW OFTEN DO YOU TAKE DRUGS?

21% - once a week
20% - occasionally
17% - more than once a week
16% - never
13% - once a month
9% - every day!

Fact! - 9% of Muzik readers take drugs every day.

32 WHAT DRUGS DO YOU TAKE REGULARLY?

58% - ecstasy
58% - cannabis
36% - speed
29% - cocaine
11% - amyl nitrate
6% - acid
3% - ketamine
3% - magic mushrooms
2% - viagra
1% - heroin

33 WHERE DO YOU TEND TO

BUY YOUR DRUGS?

53% - friend
45% - known dealer
19% - no answer
15% - in the club
4% - bar before club
1% - club queue

34 WHERE DO YOU HIDE YOUR

DRUGS WHEN ENTERING A CLUB?

26% - pants/knickers
19% - shoes
5% - purse/wallet
31% - others (hair/backside/in mouth/cars etc)

35 WHAT IS THE LONGEST

YOU HAVE STAYED UP ON DRUGS?

20% - 37-48 hours
20% - 49-72 hours
10% - 96 hours or more
10% - 13-24 hours
7% - 25-36 hours

Several of you have been at it for more than a week, with one bright spark so nutted he claims he didn't need his bed for nearly a month. Of course, he could have been lying. Or dead.

36 DO YOU NEED DRUGS TO HAVE

A GOOD TIME IN A CLUB?

77% - no
17% - yes

37 WHAT IS YOUR FAVOURITE

DRINK IN A CLUB?

45% - water
42% - beer
33% - spirits
23% - energy drinks
14% - soft drinks
9% - alcopops
8% - champagne

38 HOW OFTEN DO YOU PULL IN CLUBS?

50% - never
39% - regularly
5% - always

39 HAVE YOU EVER HAD SEX IN A CLUB?

The dirty bit. Go on, admit it, you went straight to this bit first, didn't you. Though for most of you it appears to be a case of read but don't touch, with only 21% owning up to a touch of the old Mike 'n' Claire Manumissions. What we want to know is how did that three per cent of you get away with it in the cloakroom?

78% - no
21% - yes

IF YES, WHEREABOUTS IN THE CLUB?

57% - toilets
8% - dark corner
6% - chill out area
4% - dancefloor
4% - behind the DJ box
3% - cloakroom

Music & Clubs

No shocks here, although perhaps it's testimony to Gatecrasher's dominance that trancemeister Paul Van Dyk sneaks in at number five.

38 WHICH THREE DJs ARE MOST LIKELY TO

ATTRACT YOU TO A CLUB?

1 Paul Oakenfold
2 Tall Paul
3 Judge Jules
4 Sasha
5 Paul Van Dyk

also popular: Carl Cox/Seb Fontaine/Norman Cook/Grooverider/DJ Hype/Dave Clarke

39 WHICH DJs WOULD YOU

ALWAYS AVOID AT A CLUB?

1 Jeremy Healy
2 Boy George
3 Judge Jules
4 Pete Tong
5 Allister Whitehead

others: Sonique/Graeme Park/Paul Oakenfold/Dave Pearce

41 WHAT IS YOUR FAVOURITE

CLUB RECORD OF ALL TIME?

1 Stardust - 'Music Sounds Better With You'
2 Paul Van Dyk - 'For An Angel'
3 Gat Decor - 'Passion'
4 Massive Attack - 'Unfinished Sympathy'
5 Shades Of Rhythm - 'Sounds Of Eden'

42 WHAT IS YOUR FAVOURITE

ALL-BACK-TO-MINE RECORD?

1 Massive Attack - 'Unfinished Sympathy'
2 Leftfield - 'Leftism'
3 Massive Attack - 'Teardrop'
4 Stardust - 'Music Sounds Better With You'
5 Air - 'Moon Safari'

Christ, what a tasteful lot you are. Except for the full on types who had the likes of 'Binary Finary' and BBE as your favourite all-back-to-mine chill out tunes. You won't catch the Muzik staff back at yours after the lights go up. And considering what we look like when the lights do go up, you can only be grateful for that.

Clubbing Abroad

Bognor is clearly not the choice of the new generation, with over half of you choosing to go clubbing further afield. Ibiza is still the main destination for us all to spend our Euros in, and half of those who've been to the White Island have gone back for more, 23% more than twice. But a surprising number are heading to hedonistic paradises like Thailand and Miami.

43 HAVE YOU EVER BEEN ON A

CLUBBING HOLIDAY?

56% - yes
43% - no

44 IF YES, WHERE HAVE YOU BEEN?

69% - Ibiza
25% - Majorca
25% - Tenerife
22% - Amsterdam
8% - New York
7% - Miami
3% - Lisbon
3% - Mykonos
3% - Thailand

Tell us something funny that happened to you while clubbing...

"I snogged a transvestite at Vague in Leeds, thinking he was the best looking girl in the club."

Dean, Staffordshire

"Jon Pleased Wimmin asked me where the toilets were in Manumission and I was so drunk, I didn't know where to direct him - ladies or gents."

Darren, Hampshire

"I got off with Geri Halliwell in 1989."

Paul, London

"I put drugs up my arse for six hours queuing at Fantazia. I didn't even get searched. And then I couldn't get them out again."

Paul, Grimsby

"I smuggled a bag of hamsters into a club and sold them all night."

Charles, Bristol

"My friend turned down Sasha, who then sulked like a baby because Digweed had pulled."

Nichola, Southampton

"I realised I was gay."

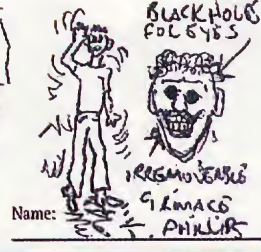
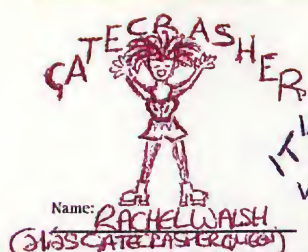
James, Leeds

"I was on the pull and met this nice girl. She said, 'Meet my friend', who I actually ended up with. And it was her Mum."

Martin, Wisbech



The tongue in cheek approach to clubbing





45 IF YOU HAVE BEEN TO IBIZA, HOW MANY

TIMES HAVE YOU VISITED THE ISLAND?

50% - once
23% - twice
23% - three times or more

46 WHERE DO YOU INTEND TO GO

SUMMER CLUBBING THIS YEAR?

55% - Ibiza
3% - Majorca/Amsterdam/Greece/Berlin
2% - Tenerife

others: Goa/Gran Canaria/New York

47 WHAT IS THE BEST OVERSEAS

CLUB YOU'VE EVER BEEN TO?

1 Space (Ibiza)
2 Manumission (Ibiza)
3 Amnesia (Ibiza)
4 Pacha (Ibiza)
5 BCM (Majorca)

48 WHEN CLUBBING IN IBIZA, WHICH

BRITISH CLUBS WOULD YOU GO TO?

1 Cream
2 Gatecrasher
3 Manumission
4 Renaissance
5 Ministry Of Sound

Fact! - Gatecrasher came second without having yet established itself in Ibiza. Success this summer we reckon.

49 HOW MANY NIGHTS A WEEK WOULD

YOU GO TO A MAIN CLUB IN IBIZA?

27% - 7 nights a week!
12% - 5 nights a week
12% - 3 nights a week
31% - unsure

Festivals

There's nothing we like more than dancing about like a loon on a big bit of grass. And despite a soggy season last year and uncertain futures for events like Essential and V98, it looks like nobody's put off this year. Creamfields was miles ahead as the most popular festival, which bodes well for their prospective event later in the summer, with old faithful Glastonbury scooping up most of the rest of the votes. Keep those fingers crossed for a nice bit of sun.

50 WHAT INFLUENCES YOU TO GO

TO FESTIVALS?

75% - DJs
45% - friends
30% - live bands
18% - good place to take drugs
10% - festival heritage/brand name

51 IF YOU HAD TO CHOOSE ONE FESTIVAL

TO GO TO IN 1999, WHICH WOULD IT BE?

1 Creamfields
2 Glastonbury
3 Homelands
4 Megadog Beach Festival
5 V99

Bars

Bad news for publicans here: astonishingly, stylish pre-club bars streaked ahead of your traditional Queen Vic/Rovers Return variety. Blimey, you'd imagine if we asked you if you wanted Foaming Old Peculiar on tap, pickled eggs on the bar and blacksmiths' tools on the walls, you would have turned your noses up at that too. What a funny lot you are.

But despite the panic that appears to be setting in in some quarters of clubland, fancy bars are still a preamble to the main event, rather than a replacement for your more traditional big night in a club.

52 DO YOU GO TO PRE-CLUB BARS?

72% - yes
28% - no

53 DO YOU PREFER PRE-CLUB BARS TO PUBS?

61% - yes
32% - no

54 DO YOU FIND PRE-CLUB BARS A

SATISFACTORY REPLACEMENT FOR CLUBS?

84% - no
12% - yes

55 WHAT IS YOUR FAVOURITE

PRE-CLUB BAR?

1 Mello Mello (Liverpool)
2 Halcyon (Sheffield)
3 Forum (Sheffield)
4 Dogstar (London)
5 Circo (Birmingham)

THE BIGGEST CLUB SURVEY EVER

Licensing Laws

So 17% of you want clubs to never shut. Haven't you got homes to go to? Or are you just Trade regulars? Nonetheless, once again we hope Jack Straw's got the office copy of Muzik on the bog this morning. It's about time the licensing laws in Britain matched the relaxed continental hours we all love so much in Ibiza.

56 WHAT IS A REASONABLE TIME

FOR A CLUB TO SHUT?

45% - 6am
35% - 4am
17% - never
2% - 2am

57 WOULD YOU LIKE TO SEE PUBS/CLUBS/

BARS OPEN FOR 24 HOURS?

70% - yes
28% - no

Clubs, Drugs & The Workplace

58 DOES CLUBBING AFFECT YOUR

PERFORMANCE AT WORK?

55% - no
44% - yes

59 HAVE YOU EVER BEEN IN TROUBLE AT

WORK AS A RESULT OF CLUBBING?

74% - no
25% - yes

The Comedowns

It's payback time.

60 DO YOU SUFFER FROM

POST-CLUBBING COMEDOWNS?

66% - sometimes
18% - never
15% - always

61 WHEN DO YOU FEEL NORMAL

AGAIN AFTER THE WEEKEND?

38% - Tuesday
35% - Monday
18% - Wednesday
3% - Thursday
1% - Friday



Oakey: He's quite good, apparently.

THE BEST DJ SETS EVER

10 of the most popular answers

Paul Oakenfold at Cream
Scott Bond at Gatecrasher
Roger Sanchez at Garage City
Carl Cox at Glastonbury
Sasha at Universe
Tony De Vit at Sundissential
Stuart McMillan at Slam At The Arches
Dai'i Punk at Creamfields
Paul Van Dyk at Heaven
Judge Jules at Gatecrasher

THE WORST DJ SETS EVER

10 of those who lost it

Sonique at Passion
Boy George at Cream
Danny Rampling at The Manor
Adam Freeland at The Cross
BT (live) at Tribal Gathering
Nigel Benn at Glow
Pete Tong at The Gallery
Laurent Garnier at Tribal Gathering
Brandon Block at Sundissential
Judge Jules at Gatecrasher

Fact! Three different people said that Judge Jules at Gatecrasher played the best set they'd ever heard. The same number also said that Judge Jules at Gatecrasher was the worst DJ set they'd ever heard.

Value For Money

Are Britain's clubbers getting their money's worth right the way down the line, or have we all battered ourselves so much over the last couple of years nobody can tell whether they're getting a fair deal? Christ, we don't know!

62 DO YOU FEEL CLUBBING IS

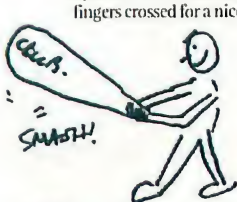
VALUE FOR MONEY?

70% - yes
26% - no

63 WHAT ONE CHANGE WOULD

YOU MAKE TO YOUR FAVOURITE CLUB?

1 Open later/later drink licence
2 Cheaper drinks
3 Better DJ and music
4 Me being the DJ!
5 Make the club bigger



Name: WAYNE MINICAL CLEMENTS



Name: SCAM GIES



Name: Emma McCann



Name: SON GROVE



Name: PAUL SHERON

Ultra Literal



SMOKING

Chief Medical
1mg Tar



Ultra Low



KILLS

Officers' Warning
0.1mg Nicotine

Is There Anybody

One brother suffers from pre-album tension. The other goes down the pub and makes tracks



Spoon (Dream Team): London in the sun; Liverpool FC; driving on the left hand side of the road; Parliamentary debates; UK garage.

Out There?

ORBITAL



words Andy Grysall and Margaret McDonald

when he's pissed. Orbital might claim their new album is "jolly", but does anyone still care?



Carl Cox: The countryside; the club scene; roast dinners; old English sports cars; Michael Caine.



>>

I got crowded in Orbital's studio last year. At least Paul Hartnoll believed it did. He imagined hordes of fans peering over his shoulder, ruining his concentration as he struggled to create a new album.

"There were about 2,000 of them," Paul estimates. "Every time I went like this [he hits a few notes on a keyboard], they whispered, 'Hmm, not sure about that'. Well, in the end I had to tell them to stop it. I had to tell them to get the fuck out."

Looks like we chose the right night to visit Hartnoll HQ in London EC1.

A quiet night, with only the whirr of Orbital's gadgetry breaking the calm. On the right sits Paul, the sibling with the over-vivid imagination.

30 years old, decked out in costly all-terrain apparel, his former techno-baldie look has been usurped by wispy, fly-away hirsuteness. "But don't worry," he assures us stoically. "I'm getting it all cut off soon."

On the left is Phil Hartnoll, Paul's older brother. Dressed in black, with a long leather trenchcoat, he looks like the kind of menacing outsider who'd motorbike into town in a TV noir drama like *The Lakes*. Until he opens his mouth, that is, and turns back into an affable, placid 36-year-old family man.

A copy of the Space 1999 soundtrack album lies nearby. Captain Kirk stares down from an utterly tacky *Star Trek* souvenir plate on a shelf above. And, on the table between them, is a CD of *'The Middle Of Nowhere'*, their fifth album and the cause of considerable tribulation for the Hartnolls.

Work on the album began in earnest in October 1997, just after the duo returned

"We had to get things in perspective," says Phil. "We were trying so hard that we were pulling ourselves apart. We had to think, 'Fuck it, it's only music. It's not going to change world debt or cure disease'. Okay, it's our career, but if everything was to end tomorrow I'd still be proud of what we've achieved."

So Phil finally embraced devil-may-care abandon, Paul asked their "fan base" to wait outside, and *'The Middle Of Nowhere'* slowly came together. But it's a bit of an odd one. Though they've always thrown curve balls into the mix, this time they might have thrown the wrong ones. Opening track 'Way Out' starts as prime time atmospheric Hartnoll fare before a host of cloyingly brazen sounds gatecrash the show. Or 'Know Where To Run' – a surging technoscape with a cheese-o-matic riff seemingly filched from K-Klass. Sure, they still sometimes hit top form – amid the heaving bleeps of 'Nothing Left Part Two', most notably – but not with the consistency we've come to expect. It is, in short, a "problem" album. Yet Orbital feel it's their most positive, upbeat and spritely to date.

"We thought we'd make some jolly tracks, to shock people," remarks Paul.

What made you feel jolly?

"Perhaps the colour of the walls in here."

They are vivid yellow and indeed a bit jolly.

"Also, to me, it seems to represent bits of all the albums we've done before," Paul muses. "There's a flavour of all of them."

Phil: "Are you trying to say it's a collection of out-takes?"

Paul: "No, of course I'm not."



"We used to be popular with ravers, but

from a series of Lollapalooza shows in the US, four months after they scored their second Top Three single with a garish version of the movie theme 'The Saint'. Their previous four albums – the 'Brown' one, the 'Green' one, 'Snivilisation' and 'In Sides' – saw them mapping out a new frontier in British music; an expansive zone of music inspired by dance, but not necessarily constructed for dancing to. Ambient techno, intelligent techno, armchair techno, student techno – Orbital have been all of these things in the past 10 years. But of greater importance, from their blissful 1989 debut 'Chime' onwards, Sevenoaks' most famous sons have done it their way, with prowess, flair, mad sonic deviations and naggingly infectious tunes always close at hand.

It was a formidable reputation which Orbital sought to uphold when they returned to the studio. How to match the power of tracks like 'Impact', 'Satan' and 'Remind', or the warm glow of 'Halcyon+On+On' and 'The Box'? How indeed...

The title of the album refers to a number of inexplicit concepts. Here are just a couple of them...

"A lot of people think 'nowhere' is a negative word but not in this case," asserts Phil. "It's about putting you in a nondescript place, in a mood where the environment doesn't matter."

Or, reckons Paul: "Nowhere is where I try to go on holiday. Middle Of Nowhere – it was lovely. Miles away from the possibility of a telephone ringing and someone telling you something awful has happened. Just sitting on the grass watching the sun move about. I love that."

More saliently, the title might refer to Orbital and the fact they don't really fit in. Despite all the genres they've previously been appended to, above all, they've surfered a mood which rarely overlaps with what others are doing.

"I did think about that," agrees Paul. "When we started writing the album it was like, 'What have we got to do with anything, and does that matter?'"





And does it?

"Other people have to answer that. Dunno, we used to be popular with ravers, but you never hear our tracks in nightclubs now. Perhaps people play our music in their cars on the way home from nightclubs. It's always mystified me."

On motorways, then, and bouncing through the speakers at festivals, that's where Orbital have been made most welcome. However, in the past, there's always been an aspect of club culture that's appealed to them, even if they weren't directly involved in it. Come the making of 'The Middle Of Nowhere', however, they were feeling as distinctly detached as that title suggests.

"I'm trying to think what we were listening to when we made the album, because that's always a big influence," says Paul. He thinks hard for a minute. "Er... A bit of The Propellerheads, maybe."

"There wasn't an awful lot that I wanted to listen to," Phil admits. "I don't know whether it's my age or other peoples' fault for not producing good music."

"There was too much soft, jazzy stuff around," Paul decides. "Nothing that fired me up like early Warp, acid house and darkside jungle."

At moments like these it's telling that Orbital have always voiced enthusiasm for arty pre-house electronic outfits like Cabaret Voltaire and politico-punkers like Crass, as much as for the club scene. When they're focussed it's their trump card, their singular spin on techno. But with a below par album about to hit the shops it instead has them seeming uncomfortably withdrawn from the sharp, funky end of new music.

There's the Dollar sample on their new single, 'Style', for example: "Friday afternoon job!"

There's Suzi Quatro, on the Bagpipe Mix of 'Style': "Friday afternoon job!" And Rolf Harris, on the stylophone-powered main version of the single:

"Well what do you fucking reckon? I just sat down, and thought, 'Yeah, I'm going to do this before anyone stops me!'"

Sadly for Orbital, Rolf himself put a stop to the tomfoolery. He wasn't amused, and though the promo version of the single features his agonisingly cuddly voice, it's been removed from the finished article.

"His agent didn't think it was a good move," Phil smiles. "He's got such a credible back catalogue, hasn't he? And the last thing we want to do is upset Rolf."

It's been pure talent and a critical grasp of outlandish melodies and slow burning loops that has fuelled Orbital's success over the years, not rabid ambition. They're like a small family concern, happy to tinker away, proud of their eccentricity and individuality. But not bullish enough to contemplate taking over the world. As expected, they're not much bothered that people are pumping up the rivalry between the assorted big guns of dance returning to the fray this year.

"It's like with the buses, isn't it? We all turn up at once," Paul jokes. "Mark my words, we'll be on the phone to the Chemicals and Underworld and Leftfield shortly, arranging who's going to hate who, and when we're going to have a fight."



Paul Hartnoll

you never hear our tracks in clubs now"

"I suppose I've missed a stage of clubbing," Paul concedes. "When we're playing live in America, I'm the first one to the bar after the show. I'd rather enjoy the local atmosphere than get on the dancefloor. And when I'm at home, well, I'm more of a real ale and pub man."

In fact, you've become quite a renowned boozer around this part of town, haven't you?

"Nah, I'm not that bad," he insists, as his brother laughs his head off. "I'm trying to get rid of the beer belly and double chin, actually."

It appears he wasn't trying so hard during the making of the album, leading to what he describes as the "Friday Afternoon Syndrome". Come again?

"You know, like with office workers who get pissed on a Friday lunchtime and then go all daft."

Consequently, while Phil was elsewhere, Paul would walk/stumble/crawl back to the studio after several pints and get funny with his Akai.

"Nah," Phil smirks. "These people are our mates and, in a way, it's quite good that we're all releasing albums at the same time - it means we'll all get to meet up at festivals."

Orbital are preparing for their own live shows at present. As stultifying as the sight of two guys prodding equipment is in principle, they've rarely put a foot wrong in this arena, whipping up fluid, dynamic sets which have blown the roof off the Royal Albert Hall, entranced Glastonbury, knocked The Stone Roses into touch at Ireland's Feile Festival in 1995 and perplexed attendant acid-heads every step of the way, with the celebrated inclusion of rasping samples from Belinda Carlisle and Bon Jovi. It will therefore be of the utmost importance if 'The Middle Of Nowhere' cuts it better in large venues than it does on the home stereo. And of course, they'll be dusting off their trademark illuminated glasses to help them with the task.

"They're a bit like having mirrored sunglasses - you can look at the crowd but >>



"The track was literally crying out for bagpipes. Well I reckon it was, anyway"

>> they can't see you," notes Phil, once more illustrating he's no mean mutha.

"They're a good security blanket," chips in Paul. "And you can find your fags with them, or your drink. . . Hmm, drink does come up a lot with me, doesn't it?"

Orbital are becoming plaintive again. Phil tells us of the overbearing stress he feels before they release each album. It's a numbing experience, highly debilitating while it lasts.

"It's like I'm having a nervous breakdown. This pre-album tension that's to do with me knowing I'm on to a good thing with Orbital, and that I don't want it to slip. You want to give yourself a chance to prove as much as you can and the anxiety involved is terrible."

"Not for me!" Paul boasts loudly. "I get pre-album excitement. It's like making a paper aeroplane – when you throw it, there's nothing more you can do except see where it lands."

Phil: "It's taken me 10 years, but I'm coming round to that way of thinking. I have relaxed a bit, yeah?"

Paul: "Do you reckon?"

Phil: "Am I kidding myself?"

Paul: "Do you really want me to answer that?"

Phil: "I think you just did."

You haven't grown more alike as you've got older? Phil (witheringly): "No. Fuck off. I'm nothing like him at all."

Then Paul mentions the "2032 Rave Revival Tour" and how he damn well hopes they're not on it. They will leave that exciting forthcoming event to System 7, Eat Static, Guru Josh and – let's hope so – Technotronic. Nevertheless, Orbital aren't feeling quite as young as they once did.

"Sometimes I get a bit worried about staying in touch," Phil nods. "Especially when my 10 year old son is dancing around to that Run DMC remix. I mean, I went to see them the first time round, when they played the Lyceum."

"Pff!" remarks Paul. "Just saying the Lyceum sounds antiquated."

"It's a bit spooky," Phil concurs. "Should we be doing this now? I hope we don't turn into the Rolling Stones of techno. Besides, I'm definitely not as mad for it as Mick Jagger."

Orbital say they wouldn't mind if they transformed into a fully-fledged film score combo at some point in the future, following up their work on *The Saint* and the sci-fi flop *Event Horizon*.

But not just yet, mind, because they're keen to start work on their sixth album as quickly as possible. This is a good thing, an ideal opportunity for them to reaffirm their sense of direction before it's lost forever. When asked what their greatest achievement has been thus far, Paul replies:

"10 years and still going. Ha ha, honestly! Even if we don't sell any more records I'll still be here making music."

The greatest challenge, as ever, still lies ahead. They are Orbital and now, if they want to, it's down to them to ensure they keep on spinning.

'Middle Of Nowhere' is out on April 5th on ffr



That Friday Feeling

Paul Hartnoll On The Samples Which Appear On 'Style'

Bagpipes

The terrifying Scottish instrument appears all over one mix of 'Style'.

"Had to be done. It was an urge, a real 'Friday afternoon, let's go barmy and have fun with the sampler' situation. The track was literally crying out for bagpipes. Well I reckon it was, anyway."



Suzi Quatro

A portion of bombastic wailing from the denim-clad icon's Seventies rock "humdinger", 'Devil's Gate Drive'.

"I'd been trying to get that track into our live set, same as we did with Belinda Carlisle and Bon Jovi. It didn't fit, though, so the sample just sat there with me thinking, 'I'm gonna have you one day'. Hey presto, that day has come."



Suzi Quatro: Four times a lady

Dollar

Sugar-coated girl-boy duo who tormented the charts in the late Seventies and early Eighties.

"It's from 'Mirror Mirror (Mon Amour)', one of their later numbers. They were the first celebrities I ever saw. When I first went to meet Pete Tong at ffr, they were in the dentist-style waiting room, too. One of them asked for a drink of warm water, which was quite shocking for a Sevenoaks lad."



Dollar: Tongy's a fan, apparently

John Craven's Newsround

A snatch of the chiming notes which introduced the BBC's worthy info-service for young folk.

"It's at the end of a track on one of those Radiophonic Workshop albums. Fond memories of the programme? No, I hated it. I always wanted it to end and Grange Hill to start. It was almost as bad as Jackanory."



Johnny Boy: Putting the "rave" back into "Craven"

Stylophone

Weapon of choice for Rolf Harris, coalesced in swirling, swooping fashion.

"I was bored one day. I was frustrated with how things were going, so I said, 'Right, you're only allowed to sample the stylophone today'. That cheered me up a lot."



Rolf Harris: Hero of the (down) underground



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 RED ZONE: CJ MACKINTOSH, DAVID CAMACHIO, AL MACKENZIE, JO MILLS & ANDY WARD
 ALTERNATIVE ROOM: MUZIK MAG, BEDROOM BEDLAM, ROB COLEMAN
 STEVE GERRARD & ALISON MARKS

APRIL 17th TO BE FILMED BY MTV

MAIN ROOM: JEREMY HEALY, CHRIS & JAMES, CLIVE HENRY
 RED ZONE: DANNY RAMPLING, JON PLEASED WIMMIN & JO MILLS
 ALTERNATIVE ROOM: ELECTRIC STEW



APRIL 24th

MAIN ROOM: CLOCKWORK ORANGE, BRANDON BLOCK & ANDY MANSTON
 RED ZONE: DEREK CARTER, 4 HOUR SET JO MILLS
 ALTERNATIVE ROOM: STRIPEY & DAVE JARVIS

MAY 1st

MAIN ROOM: TALL PAUL, ERICK MORILLO, DARREN STOKES (TIN TIN OUT) & MATT CASSAR
 RED ZONE: TRANSATLANTIC TOUR, DJ DISCIPLE & TONY WALKER, JO MILLS
 ALTERNATIVE ROOM: TBC

MAY 8th CLUBAVISION TOUR

MAIN ROOM: NICK WARREN, DAVE SEAMAN, GUY ORNADEL & STEVE THOMAS
 RED ZONE: DARREN EMERSON (UNDERWORLD), JO MILLS & ASHLEY BEEDLE
 ALTERNATIVE ROOM: DEAN THATCHER (ALOOF), RICHARD THAIR (RED SNAPPER)

MAY 15th

MAIN ROOM: BRANDON BLOCK & JO MILLS
 RED ZONE: NORMAN JAY & PHAT PHIL COOPER
 ALTERNATIVE ROOM: MUZIK MAG, BEDROOM BEDLAM, LEIGH MORGAN
 DAN JARVIS & PAULA TEMPLE

MAY 22nd

MAIN ROOM: DEEP DISH (WASHINGTON DC), HAYES, DANIELLE DICHIO
 RED ZONE: JO MILLS, ALAN TOMPSON (TRADE) & TIM WEBSTER (INDULGE)
 ALTERNATIVE ROOM: BOY GEORGE & MARK MOORE

MAY 29th MINISTRY OF SOUND

MAIN ROOM: ERICK MORILLO, JAZZY M & STACY PULLEN (TBC)
 RED ZONE: JO MILLS, PHIL PERRY & KENNY HAWKES
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1. The VIP crew: (from left to right) Shirley, 32, is a school dinner lady. She lives with her 11-year-old daughter Natel in Walthamstow. Hazel, 20, is a trainee marketing manager who lives in Edmonton and Dawnette, 31, is a shop assistant at Panache shoes in Walthamstow and a hairdresser. She lives in Stoke Newington. Dawnette and Shirley are cousins and started going out to acid house parties like Sunrise in the late Eighties. They met Hazel six years ago and have been raving together on the London's underground garage scene ever since.



5. Midnight. "One Night Stand at Gass is one of our favourite clubs. We also like Cookies And Cream, Twice As Nice and anywhere that EZ's playing." chorus the three as they charge up Whitcomb Street, bypass the queue, sashay in three inch heels over the red carpet and into the club.



6. Bubbling strong! The threesome are welcomed by One Night Stand promoter and personal friend, Paul Kay. "Our other favourite DJs are Mikey 'Ruff Cut' Lloyd, Karl 'Tuff Enuff' Brown and Mr Scribbs. We do know a lot of the promoters, DJs and MCs on the scene."



7. MC and pirate station boss Ricky D comes over and clinks glasses. "He's a really nice person," Hazel enthuses. "He's one of our friends too. He's just told me his girlfriend's having a baby!"



2. Saturday night, 8pm. The weekend begins at Dawnette's Stoke Newington flat. Wielding mascara wands and chattering excitedly, Hazel and Dawnette prepare for the night ahead. "I'll often spend the whole week getting ready, sorting my clothes out," offers Dawnette, whose satin two-piece came from the garage girls' fave high street emporium, Morgan. "I've gotta know what's gonna match up with what, innit!"



3. Dawnette demonstrates her skills as *coiffeuse*, and tongs Shirley's hair into gravity-defying tufts. "My daughter Natel likes the garage stuff as well," says Shirley. "She's round at her friend's house tonight but often my Mum babysits when we go out. She'll be starting secondary school in September. She's my darling, I love her so much."



4. Saturday 11pm. First stop, Walthamstow. A party for the 21st birthday party of one of Hazel's colleagues. They arrive, they meet and greet, survey the action and er, swiftly depart. It's not hard to see why.

Weekender! *Real clubbers on the town*

One weekend in February, 1999. The working week is over, the shoes have been kicked off, the radio is bumping out garage dubs and the white wine is chilling in the fridge. We tracked down three of London's smartest garage ravers on a typical weekend



5. "Not that Whitney Houston garage tune again!" Hazel and Dawnette regroup in the ladies toilet which, as every seasoned raver knows, is where the action *really* is. In the cubicles, two girls are giving a spot-on rendition of MC Creed's baritone rap on garage anthem 'Good Rhymes'.



6. "You get some funny dancers at The Gass club," observes Shirley. Present company excepted, naturally. Dawnette calls for a rewind of the Brandi & Monica bootleg from easy-on-the-eye garage don Ray Hurley. "Ray Hurley, one for the girls!" smiles Hazel. Ray obliges with a deft spinback.



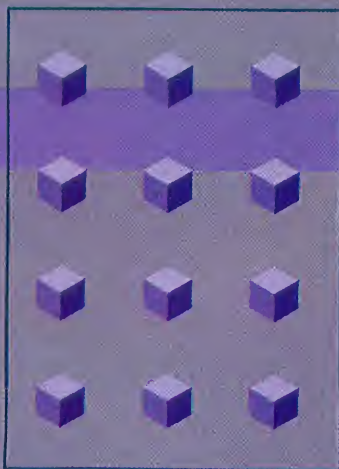
7. The girls shoo off an amorous male. "Do not come in this vicinity!" warns Dawnette dryly. "Some men are very eager and they'll just keep trying," says Hazel, who lives with her boyfriend 'O'. "I'm just here for the music," Shirley adds.

words Bethan Cole pics Debbie J Bragg

61 MUZIK

Phoebe One; Heathrow Airport; countryside; London; the pound; my old high school.





Saturdays... March 1999

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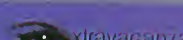
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>> 17 Sunday afternoon, 1pm. Hardcore garage queens need their beauty sleep. Dawnette emerges from under the duvet. "I've got a lovely hangover," she groans. "I don't even usually drink." Saturday night's champagne mash up has taken its toll. The trio sit bleary eyed and silent in front of Jerry Springer.

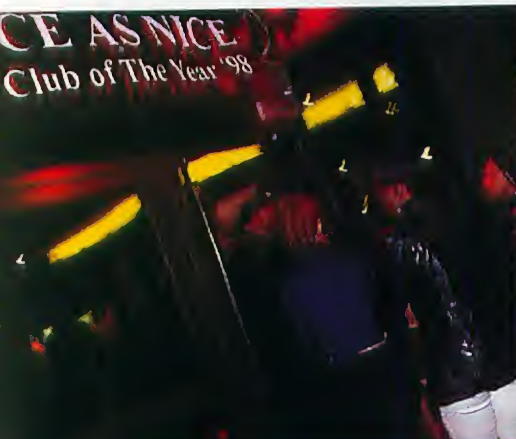
18 Snuggled up under the duvet in Dawnette's front room, ordering duck, chow mein, prawn crackers, crab and sweetcorn soup and a stack of hangover nosh from the local Chinese takeaway. "Crispy seaweed for me!" insists Dawnette.

19 Duck with hot sin sauce all round. Dawnette urges everyone to sample the crispy seaweed. "It's disgusting!" shrieks Hazel. Shirley spills plum sauce all over her pristine white trousers. "I can't believe it!" She rolls her eyes and frantically rubs the disturbingly artificial red stain with a J-cloth.

20. "I like to have a sun bed once a week. It costs me £40 at Obsessions in Wood Green," divulges Hazel. "I get my eyebrows shaped at the same time, but I haven't been for a while and that's why I look purple! I was going to have nail extensions done but they're doing a family wedding today."



CE AS NICE
Club of The Year '98



21 Midnight, Sunday. And like any garage connoisseur worth their Reebok Classics the trio are at Twice As Nice, The Collisium, Vauxhall. Hazel, Dawnette and Shirley spot promoter Steve Gordon and are ushered straight in on the VIP guest list.



22 "More champagne darling?" Hazel pours another three glasses of Moët, courtesy of Steve Gordon. "I have to say Twice As Nice is probably one of my favourite clubs," reckons Shirley. "and we go everywhere - Camden Palace, Exposure, Numb Nums, Cookies And Cream, Luton, Birmingham, all over." "Last week I was in Bristol," Hazel adds.



23 The end of the night. With another set of flyers thrust into their palms, Shirley, Dawnette and Hazel leave Twice As Nice ready for their beds. Next weekend? "We might go to One Night Stand and Liberty at The Collisium on Friday," enthuses the boundlessly energetic Hazel. One party's over, but there's another one just around the corner...

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System, Paul Van Dyk, Monkey
Mafia, James Lavelle, Jon Carter,
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Dave Seaman, Dave Ralph,
Parks & Wilson, Guy Ormadel

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Stacey Pullen, Terry Francis,
The End Sound System, Mr C.,
Layo, Matthew 'Bushwacka' B

THE END 02 Arena

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Meet the best new band in Britain. The band about to change the face of British dance music with

MUZIK



Anna Savage: Mashed potatoes; the drink; British labels; art history; countryside.

BASEMENT JAXX

Let's Kick It!

the best house album ever. You might have heard **Basement Jaxx** before, but never like this

words **Dorian Lynskey** pics **Vincent McDonald**

Tell Paul: Arsenal; Villa Bianca Italian restaurant; The Gallery; Yorkshire Pudding; my dog Parka.

67 MUZIK



HOW loud do you want it?" asks Basement Jaxx's Felix Buxton, hand poised on the volume knob of his stereo. "I don't know how loud normal people listen to music."

Felix, and partner Simon Ratcliffe, are about to hear their as-yet-untitled debut album (later they will decide on 'Remedy') for the first time since they finished it a week ago. They had one wrapped up last summer but decided it wasn't exciting enough and are only now in the first stages of post-studio rehab.

Simon is slouched on the sofa in Felix's uncluttered Brixton flat (records racked by genre, some Christmas lights, a pot of flowers and a squat, brown statue from Zimbabwe) with bags under his eyes and hair growing out in random tufts, bedhead style. Felix – bespectacled, bearded and goateed – is pacing about, twiddling with the volume knob, making cups of tea and skinning up.

The first booming note of 'Rendez-Vu' kicks in and, just under an hour later, the gentle scat vocals of 'Being With You' fade out. It is the kind of touched-by-genius album which will have lesser talents crying over their Cubases. Felix looks thoughtful and asks if we want to hear something else.

"Can we listen to it again?" Simon requests, tentatively. "I'm quite into it."

One listen later, complete with Felix's excited commentary ("This one's got an Iranian flute on it!"), they are finally looking properly chuffed.

"It's time for dance music to change," Felix announces as the album finishes. "You listen to rock and soul and r&b and you can enjoy the music because of the story they're telling about their lives. We happen to be in dance music, but we're doing the same thing – we're telling our story."

Usually when people say their album isn't "just a collection of dance tracks", it means one of two things:

- (1) It's a collection of dance tracks with a token trip hop one at the end.
- (2) It equates an orchestra and/or jazz saxophonist with quality and heads rapidly arsewards.

'Remedy', happily, is ambitious, varied, witty, emotional and thrilling. It sounds like a big night out in the city or, if you play it really loud, like the first time you ever heard dance music. Basement Jaxx have taken house music and – as Armand Van Helden said about them recently – "fucked it in the ass". It's going to have, at the very least, the same seismic effect the Chemicals had with 'Leaving Planet Dust' and Goldie did with 'Timeless'. It's the debut album that will without question confirm Basement Jaxx as the most exciting new musical force in Britain.

Basement Jaxx have always been special. A handful of devastatingly original club anthems ('Samba Magic', 'Fly Life' and The Heartists' 'Belo Horizonti') from their Atlantic Jaxx label; a compilation that's better than most people's debut



"We're trying to soothe and heal people. The remedy is love"

albums; remixes for the Pet Shop Boys, INXS and Reprazent; a frothed-about monthly night in Brixton and ringing endorsements from the likes of Thomas Bangalter and Armand Van Helden. Now there's flamenco stomp 'Rendez-Vu', ragga garage onslaught 'Jump 'N' Shout'; disco headfuck 'Red Alert'; carnival knees-up 'Bingo Bango'; heavy mental bassquake 'Don't Give Up'; 'Same Old Show', a cut-up of an old hit by 2 Tone heroes The Selecter and the Timbaland style r&b cut 'You Can't Stop Me'.

Basement Jaxx call it "punk garage". They like the contrast between American garage's sexy smoothness and British punk's pogoing, wild-eyed energy. Some people find it hard to reconcile such manic, urban music with two well-mannered, white, middle-class university graduates who have names – Buxton and Ratcliffe – which sound like a firm of provincial lawyers. ("Or," Felix grimaces, "Wallace and Gromit.")

"Most people who meet us are like, 'Damn, you're two skinny white English boys! Are you sure you're not half Latin?'" Felix chuckles. "I don't know where it comes from. I grew up in a vicarage in Leicestershire and Simon's from Holland and Wales. There's not a lot of samba vibe coming from there."

Felix Major Buxton spent the first 18 years of his life in the mining village of Ibstock, 10 miles from Leicester. His father was a vicar ("very Victorian, very strict") so Felix and his two elder sisters grew up in the biggest house in the village, and the Bishop of Leicester would come round for lunch. Once, when he was 13, Felix had to sit outside the village post office accompanying the hymns for the Easter parade on his violin. His mates kept riding past on their bikes and laughing at him.

"When you're in your early teens it's not very hip," he winces. "I remember being so acutely embarrassed but there was no way out."

Felix is sipping a coffee in a quietly hip Soho bar, but he doesn't really need the

caffeine. Perpetually animated, he would make a great cartoon character. Ever since he was young, he says, he "wanted to experience everything."

At the vicarage Felix wasn't allowed to watch Top Of The Pops ("it wasn't good for our mental development") and his father only played classical and obscure world music, so his knowledge of pop came in dribs and drabs. The first time he DJed, at his eldest sister's 21st birthday party, he played Sister Sledge, David Bowie, Status Quo and anything else that was lying around. At one point he wanted to be Terence Trent D'Arby.

"I didn't have any perceptions of what was cool and what wasn't cool. It was just music and I loved music."

By the time he left school for Exeter University he was already obsessed with clubbing, making trips to Nottingham for Graeme Park's acid night at The Garage and London for Gilles Peterson's Talkin' Loud, Saying Something.

"I went out to clubs as soon as I could. I'd get there early and only drink water and stay till it shut and I wouldn't leave the dancefloor." When he was 17, Felix volunteers, he wrote a song about it: "I need the rhythm/I need the beat/I feel the music/I feel the heat." And this was before the drugs.

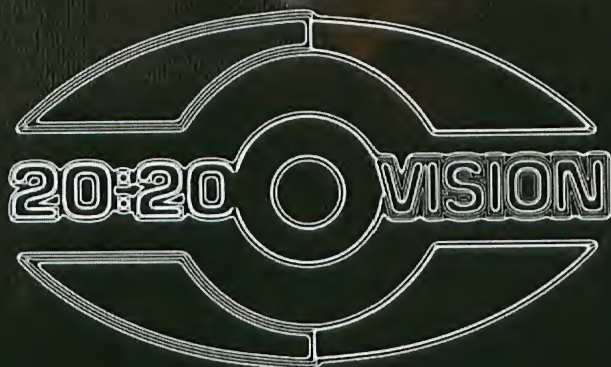
"Yo! Word up! Your shit is sooooo dope it's off the hook!"

This is Felix's rather shaky impression of an ansaphone message from Masters At Work's Louie Vega. Three years ago, Felix played it to Simon down the phone, then wore out the tape listening to it again and again. This, after all, was Louie Vega. LOUIE VEGA!!!!

"When we started, Masters At Work were like gods," Felix gushes.

"That's the reason we carried on," Simon agrees. "We were two English white dweeby guys and the Americans were phoning us telling us what we were doing was cool."

>>



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BASEMENT JAXX

Felix: The cat in the hat



>> Felix and Simon's first Basement Jaxx EP, 1994's New York-style, sensibly titled 'EP1', went down like a cup of cold sick with British labels. The duo set up Atlantic Jaxx Recordings to release it and when they heard Tony Humphries was playing it they felt vindicated. Now, Felix says, it's the only record they've made that he doesn't listen to.

"When we first started it was a bit of a homage to the Americans," he admits. "We saw a review in an American magazine and they thought we were American and that was like, 'cool, yeah', because in England there wasn't really much to be proud of."

In 1994 British house music couldn't get arrested. Handbag, trance and techno were all doing fine but for deep, 'proper' house music, all eyes were on the States. Felix and Simon pretty much felt that way, shrinkwrapping their EPs to look like imports. When Felix went to a New York club for the first time he couldn't believe Louie Vega wasn't a big star. He used to call himself Felix B – partly to avoid confusion with Felix of 'Don't You Want Me' fame, but partly because he wanted to sound like he was from Brooklyn, not Ibstock. Mention it now and he gets embarrassed. "Felix B is poxy, isn't it?" he squirms.

The way Basement Jaxx see it, 'Remedy' is the sound of coming to terms with being English and realising they don't have to pretend anymore. While deep house remains trapped in a cul-de-sac of its own

"I went out to clubs as soon as I could. I'd get there early and only drink water and stay till it shut and I wouldn't leave the dancefloor"

Felix Buxton

making, with no ambition beyond making records that sound like Mr Fingers, Basement Jaxx are proud of their rough edges.

"American music traditionally has a class to it that British music hasn't had," Simon theorises. "There's a kind of crappiness in English music that's very appealing. It's the punk thing in a way: 'fuck off, in yer face, so what?' Americans don't really have that sense of ridiculousness. They're very uncomfortable with things that aren't cool."

"We're not trying to make Chicago ghetto music and say we're from the Chicago ghetto," Felix insists. "We enjoy being English. Punk, Carry On. . . They're all part of it."

To that list you could add rave. The black sheep of the dance music family, it was also the most democratic, all-inclusive member. Being cool didn't come into it.

"Rave's not scared to be daft," Simon enthuses. "It's the madness thing, the nutty boys. It's punky, really, isn't it?"

"I went to Raindance when I was 18 or 19," Felix pipes up. "That was incredible. All these people going for it in the middle of the countryside, massive basslines and lasers coming down. I was like, 'this is so exciting compared to staying at home and watching Emmerdale Farm.'"

"Pffrrrt," Simon arfs. "So that's what you used to do!"

>>

Why the Jaxx are the Macks

Ashley Beedle

"They're frightening. Certain people say they're overrated but they're the fucking dons! They throw the challenge down to producers like me. Their tunes are bad – end of story."

Armand Van Helden

"They're the future of house music. 'Fly Life' created the whole New York sound. Every single record coming out of New York is sampling that sound."

Thomas Bangalter

"I love Basement Jaxx as people and producers. The album is very musical and innovative as well as being accessible. House music has become too clichéd and this changes the formula by switching the sounds and the use of the surprise element. When I listen to music today it's about creativity and imagination – not just production skills. Some tracks on this album have the potential to be huge. Good to see nice, down to earth people making good music. Very refreshing."

Phillippe Zdar-Cassius

"Their production skills are amazing. Their tracks are very funky, very futuristic but use a lot of vocals. They're doing tracks that are very underground, but still very catchy. I think that's the future."

Gilles Peterson

"I was having a conversation with Paul Martin [co-head of Talkin' Loud] the other day about errors of judgement. The biggest one of the last year has to be not signing Basement Jaxx. I'm really pissed off about it. You die for groups like that. I remember Felix down the front at Dingwall's, going mad to 'Samba De Flora' [Latin tune sampled on The Jaxx's 'Samba Magic']. That was 10 years ago."

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>>



Nine out of 10 punters who expressed a preference said they preferred it



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EARL BRUTUS-LIVE
DJ ACTION FROM-
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RICHARD FEARLESS [DEATH IN VEGAS]
J SAUL KANE [DEPTH CHARGE]
BARRY ASHWORTH [DUB PISTOLS]
HEADRILLAZ DJ'S
MEAT KATIE [KINGSIZE]
KRIS NEEDS
MINI FREESTYLE
DISASTRONAUT
KEIRON ACCELERATOR
BLIND OLLY & BEN FUEGO
WOLF BOY MATT
SEX & DEATH
MICHAEL HOLDEN
THE NIHILIST

SATURDAY 27TH MARCH 1999

DAN HASS-LIVE
ON-LIVE
DJ ACTION FROM-
WILL WHITE [PROPELLORHEADS]
BARRY ASHWORTH [DUB PISTOLS]
MEAT KATIE [KINGSIZE]
HEADCLEANER
EDDIE SCRATCH & DC [EASY B]
BLIND OLLY & BEN FUEGO
JANEK SHAFER
WOLF BOY MATT
SQUIRREL & G MAN
IN THE BAR: DUST 2 DUST [DJS]

SATURDAY 3RD APRIL

STOPCOCK-LIVE
DJ ACTION FROM-
STEREO MC'S [DJ SET]
DANNY BRICOTET
SUBTROPIC [FUSED AND BRUISED]
HEADRILLAZ [DJSET]
MINI FREESTYLE
SEMICONDUCTOR
BLIND OLLY & BEN FUEGO
WOLF BOY MATT
KEIRON ACCELERATOR
THE NIHILIST
IN THE BAR: PM SCIENTISTS

SATURDAY 10TH APRIL 1999

FUZZ TOWNSEND-LIVE
COOLER-LIVE
DJ ACTION FROM-
JON CARTER [MONKEY MAFIA]
BARRY ASHWORTH [DUB PISTOLS]
SI BEGG [BUCKFUNK3000/NINJA TUNES]
MEAT KATIE [KINGSIZE]
DISASTRONAUT
MDK [SPYMANIA]
HARDY [SPY MANIA]
KEIRON ACCELERATOR
NICKY MILAN & HOXTON CREEPER
BLIND OLLY & BEN FUEGO
WOLF BOY MATT
LADY DAPPA

SATURDAY 17TH APRIL 1999

DJ ACTION FROM-
JAMES LAVELLE [UNKLE]
MEKON [WALL OF SOUND]
DECKHRECKA
RUNAWAYS
MINI FREESTYLE
HEADCLEANER
KRIS NEEDS/K ROKA
AGENT DAN [MONKEY MAFIA]
PADDINGTON BREAKS [ILL RECORDINGS]
JADELL
MISS ORGONE
BLIND OLLY & BEN FUEGO
WOLF BOY MATT
KEIRON ACCELERATOR

SATURDAY 24TH APRIL 1999

SUPERCHARGER-LIVE
DJ ACTION FROM-
J SAUL KANE [DEPTH CHARGE]
BARRY ASHWORTH [DUB PISTOLS]
NEX [SKINT]
KRAFTY KUTS [FSUK]
HARRY LOVE [SCRATCH PERVERTS]
MEAT KATIE [KINGSIZE]
DJ HAA [PROJECT DARK]
BLIND OLLY & BEN FUEGO
KEIRON ACCELERATOR
WOLF BOY MATT
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DISASTRONAUT
IN THE BAR: FAZE 2 [DJS]

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VISUALS BY EYECOD

Gordon's

>> Simon Ratcliffe is drinking tea and puffing away on Camel Lights in one of the designer bars that represent the face of the new, semi-gentrified Brixton. He has the sort of wide, slightly bewildered looking eyes that you imagine bring out the mothering instinct in women. He talks thoughtfully, analysing everything he says. He doesn't swear once.

Simon was born an only child in Holland, where his father was working. He moved to England when he was eight and then to Wales, where his parents split up soon afterwards. One of his first musical memories is picking up a guitar when he was nine and playing along to a Creedence Clearwater Revival album which his father, an amateur jazz pianist, had brought home.

The first records he bought were 'My Girl' by Madness and 'She's Not There' by UK Subs.

"Punk was so exciting," Simon chirps, waving an unlit cigarette about. "I was living in Wales with my mum and that just seemed like a real underworld. It was so angry and nasty and scary."

At the age of 13 he was sent to a boarding school near Guildford (he was eventually expelled for hiring the headmaster a strip-o-gram), where he graduated from heavy metal to Jimi Hendrix and Bob Marley and started making his own demos.

"I wanted to be a guitar hero, definitely," he confesses with a grin. "I wanted to express my inner turmoil."

Felix and Simon met over a Kenny Dope record ('Jam The Mace', if you're interested). Felix, the Masters At Work obsessive, was desperate for a copy. Simon bought it just because he thought it was a good tune.

"I didn't really know anything about the scene," Simon shrugs. "I'd buy any of it. I didn't care. Felix was into the whole myth of it: this is cool, this isn't cool."

Felix had become a garage fanatic and DJ at university, but put his musical ambitions on hold while he looked for work: first as a landscape gardener, and then as a PR in London: "the wine bar, slick London yuppie thing - like on TV".

Simon, meanwhile, dropped out of university after a year and lived in a squat in Wimbledon, a converted magistrate's court. He went through his "big drugs phase", throwing parties in the courtroom.

"Not only was I going to London but I was going into a squat! I really felt like I was living."

In between working in a hi-fi shop and restarting university, he started making dance records. The first, an early jungle track called 'Tic Tac Toe', was remixed by Fabio, Grooverider and Mickey Finn. Another, 'On Ya Way' as half of Helicopter, became a funky handbag anthem. When Felix dropped by to use Simon's studio, Basement Jaxx began (the studio was in a basement and the music jacked). It began more as a musical partnership than a friendship. Now they are rarely apart but you wonder whether, to some extent, it still is. Would they meet up if it weren't for the music?

Simon ponders for a while. "I think we're quite different people and if it wasn't for this we probably wouldn't hang out or anything. Our friendship has been a gradual process with each track we do." Felix nods in agreement.

What do you have in common outside music?

Simon, puzzled: "Outside music? I don't know. I don't really know what else we have in common. We haven't done much outside music."

Basement Jaxx, The Junction, Brixton. The DJ booth is spilling out on to the dancefloor. As Rhythm Doctor spins, singer Blue and ragga MC Slarta John alternate on the mic, freestyling over the records. Felix is jumping about beside the decks, egging on the crowd and playing Bez. He used to blow one of his raver horns but they've all been stolen by overenthusiastic clubbers.

Located in one of Brixton's least salubrious areas, the club is low on gloss. The only music industry movers and shakers who make the trip down are, well, moving and shaking on the dancefloor. There is no cloakroom, so expensive coats and fleeces are piled onto tables or

Basement Jaxx Club Anthems

The dub plates

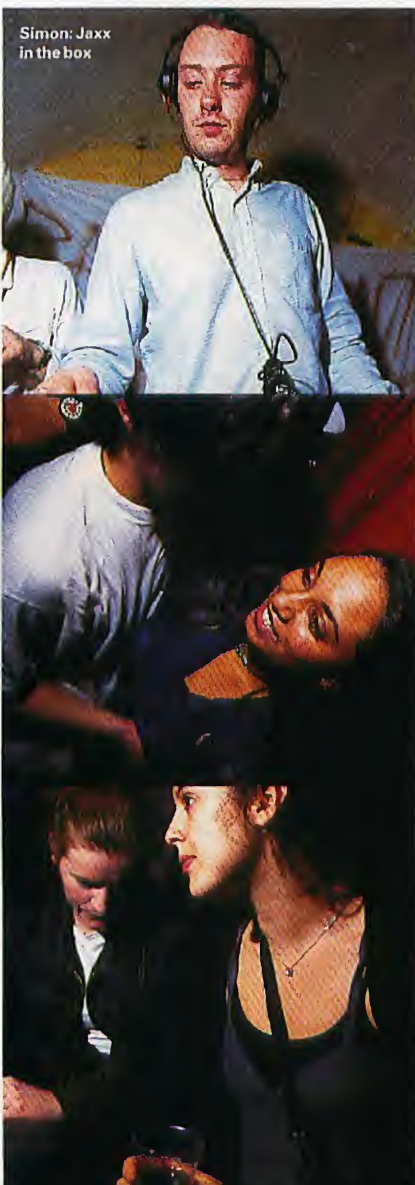
DJ Kutz Vol One - 'Good Life'
Banana Krew - 'Automatic'
The Heartists - 'Belo Horizonti' (Morales Original Unreleased Dub)

The Jaxx trax

'Fly Life Extra' (Multiply promo)
 'Samba Magic' (Atlantic Jaxx)
 'Jump 'N' Shout' (XL)

The others

Gerideau - 'Let The Sunshine In' (Inferno)
John Paul Young - 'Love Is In The Air' (CBS)
Public Enemy - 'Fight The Power (Def Jam)
Beenie Man - 'Who Am I?' (Greensleeves)
Armand The Horse - 'Ghetto House Groove' (Maxi)
VS - 'Oooh Baby' (Armand's Trance Fucker Mix) (Nervous Dog)
Bob Azzam And His Orchestra - Title unknown
Mike Delgado - 'Byrd Man's Revenge' (Henry Street)
The Artist - 'Trouble' (Dub) (Flatline)
Heatwave - 'Always And Forever' (Epic)



Simon: Jaxx in the box

squeezed between chairs. When Felix plays the punk garage meltdown of 'Set Yo Body Free', the crowd moves furiously to waves of noise and all is dark and sweaty and intense. It looks, appropriately, like jacking in a basement. Basement Jaxx themselves reckon they'll wind the night down in a couple of months to concentrate on one-off parties: all the media attention means the club's getting a bit too trendy for their liking.

In 1993, the first Basement Jaxx night was held in the back room of Taco Joe's, a Mexican restaurant also in Brixton.

"It was just some decks at the end and a stack of speakers," Felix remembers fondly. "It was real, raw body music. Very underground, no compromise, and there was no one there. Well, some underground house heads were there. And some crack dealers."

"And always some old drunk guy," offers Simon.

The crack-dealers and drunk guy may be gone, and you're more likely to hear the occasional crowd-pleasing anthem now, but the rawness and the risk-taking remain. They split dance music into the "shiny" (bad) and "raw" (good), grumble about professional DJs who treat their job "like being in the City" and think it's too easy to please a crowd that's pilled up.

"When I see people on drugs now I get very parental," Simon says, brow furrowed. "I guess they're having a good time but they look like they're about to die. I find it scary, I really do."

"What's happening with a lot of people's minds," Felix reckons, "is that they've all gone out and done drugs and their heads are wobbling a bit and their emotions are wobbling. So 'Red Alert' is like, 'Don't worry, don't panic'. You can survive all these things."

Simon adds helpfully: "The drugs are crap but life's not crap."

"I suppose we're trying to soothe and heal people," says Felix with a self-conscious chuckle. "The remedy is love."

"I dunno..." Felix frowns. "Should we have starters?"

The restaurant is two minutes from Felix's flat but he's never been here before. A bit out of the price range of two men who share their box-sized studio with another producer and have turned down lucrative remix offers (most recently from the Manic Street Preachers) to finish their album. Now, though, seems a good time to start enjoying their deal with XL, so starters it is. Oh, and half a dozen bottles of house white, cheers.

"When I was at school," Felix muses over his mushroom pancakes, "I used to write songs with a friend at break times but I never thought anything would come of it so I went on to have a normal, ordinary life. All the things I did when I was young, I'm now getting a chance to express, which I didn't think would happen."

Basement Jaxx have lived lives in which, to borrow a phrase, music is the answer. They talk about it in terms of excitement or consolation and want every track they make to capture the emotions of the first record they sang along to, the first time they danced all night, the first pill they dropped in a room full of smoke and lights. Like rave and punk, 'Remedy' is the result of growing up bored in Britain and looking for excitement, but it's broader than either. It finds thrills and intensity in everything from rave to avant-garde jazz, the uncool and the cool alike, until it all melts into one. It's not great because it's important; it's important because it's great.

"That's for other people to judge," Felix says non-committally.

"Well," considers Simon, modesty temporarily banished by wine. "If we've done what we hope we've done, then it is fucking important."

The album 'Remedy' is released on April 21st and the single 'Red Alert' on April 5th, both on XL





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Room Two:

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Andrew Weatherall, Alex Knight.**

Saturday 20th March:

Room One:

**Phil Perry (Sound of the Suburbs), Dan & Jon Kahuna,
Tim 'Levo' Lee (Tammy Touch), Carl Clarke.**

Room Two:

**The Headrillaz Sound System featuring >>
Barry Ashworth (Dub Pistols).**

Saturday 27th March:

Room One:

**Dan & Jon Kahuna, Wil White (Propellerheads), Deadly Avenger,
Richard Norris (The Grid), Jamie Reid (Slalom).**

Room Two:

**DJ Milo (The Wild Bunch), Matt Flint
Richard Fearless (Death in Vegas).**

Saturday 3rd April:

Room One:

**The Freestylers (DJ set), Idjut Boys,
Carl Clarke, Poli Rocco.**

Room Two:

**A night with >>
The Lo Fidelity Allstars.**

Saturday 10th April:

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The A to Z



of Techno

Part 2 (I-R)

Part two of our exhaustive guide to the past, present and future of the music that changed the world forever

I is for:

INDX

Detroit's secret weapon when it comes to labels, run by geeky white boy Zach Roberts. Two releases by Halogen changed the techno world in 1996, and both were produced from Roberts' home studio underneath his mum's kitchen. Pivotal moments in the mid-Nineties marriage of house and techno music. Essential releases: Halogen – 'Bliss' and 'Nectar' (Indx)

Industrial

Although certain strands of Eighties 'industrial' music were always closer to either rock music or the avant garde than dance, the EBM (Electronic Body Music) sound of groups like Front 242,

Nitzer Ebb, Psyche and DAF had a profound effect on techno's development. Jeff Mills, for one, spent a couple of years recording with American industrialists Final Cut and legendary recording studios like Detroit's Cutting Board and Chicago's Wax Trax were used as much by groups like Ministry as they were by old school techno artists. Ultimately though, it was the pounding electronic grooves and inventive use of samples which attracted early techno producers to what was, in effect, the darker, harder, more politically aware flip side of the robo-pop coin. Essential releases: Front 242 – 'Headhunter' / 'Welcome To Paradise' (RRE/Play It Again Sam)

Inter Ference

Dutch electro-anarchist also known as Inter Ference and I-f. Over the last few years he has been pioneering his own peculiar, tongue-in-cheek brand of Eighties-influenced robo-pop and avant garde electro. Generally credited as the man who kick started techno's current

Eighties obsession with his brilliantly deranged 'Space Invaders Are Smoking Grass'. Essential release: Novamen – 'I'm Not The Man I Used To Be' (Hot Mix)

Interdimensional Transmissions

Experimental electro label from Detroit. Run by the colourfully named Brendan M Gillen III, IT's uncompromising outlook has provided a home for some of the more wayward material from artists like Will Web, Sluts 'N' Strings, Mike Paradinas, Ectomorph and Le Car. Essential release: I-f 'Space Invaders Are Smoking Grass' (Interdimensional Transmissions)

K is for:

Krautrock

Believe it or not, Kraftwerk weren't the only people making influential music in Germany in the early Seventies. Can, Faust and Neu!, though not quite as obsessed with robots and synthesisers, utilised minimal, repetitive basslines, motorik rhythms and primitive sampling techniques. Cluster and Tangerine Dream also pioneered the ambient sound. Techno's debt to Can was only barely repaid by the recent tribute remix album, 'Sacrilege'. Essential releases: Can – 'Tago Mago' (Spoon/Mute)/Neu! – 'Hallogallo' (Brain)

Knowledge

At the time when Colin Dale and Colin Faver started Knowledge in 1991, going out in London came down to two options – hardcore or garage. Knowledge's strictly techno music policy came as something of a life saver and ensured that the SW1 Club was packed to the rafters every Wednesday for two years. Knowledge was a lone voice in the wilderness that will always be remembered as a truly inspirational, extremely loud and positively mental night out. Club anthem: Red Planet – 'Star Dancer' (Red Planet)

Kool Kat

Top notch, Birmingham-based, late Eighties imprint which licensed many a classic tune and introduced techno to the masses. Essential release: Reese & Santonio – 'The Sound'

KMS

Set up by Kevin Saunderson in 1987 as an outlet for his deeper material (and named according to his initials), KMS is one of Detroit's original techno imprints. Responsible for dancefloor hits like 'Grooving Without A Doubt', 'The Sound' and 'Bounce Your Body To The Box'. Essential release: Reese & Santonio – 'Rock To The Beat' (KMS)

L is for:

Neil Landstrumm

Scottish producer best known for his hard as nails releases on Tresor and Peacefrog. His recent album, however, showed signs that he may be mellowing. Slightly. Essential release: Neil Landstrumm – 'Inhabit The Machine' (Peacefrog)

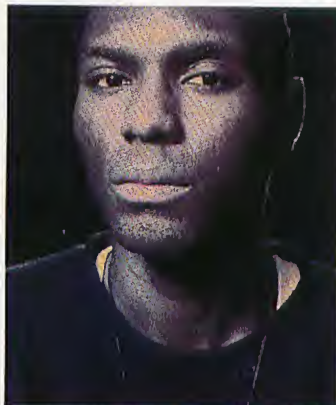
Laidback Luke

Real name Luke Van Scheppingen, this relaxed Dutchman started making house music for

Groove Alert in 1995 when he was 18. Recently Luke has produced much harder, minimal beats for Dave Angel's Rotation and the Missile label. Essential release: His remix of Green Velvet – 'The Stalker' (Music Man)

Kenny Larkin

Highly versatile second wave Detroit producer who works as Dark Comedy and under his own name, runs the Art Of Dance imprint and has released albums for both Warp and R&S. Essential release: Dark Comedy – 'War Of The Worlds' (Transmat)



Terry Lee Brown Junior

German born DJ Norman spent 1993 thrilling thousands with his rave sets throughout Germany. On signing to Plastic City, Norman created the Terry Lee Brown Junior moniker and motif to bury his past. Some people still feel his choice of logo (a black face) is slightly ironic considering his white skin but it hasn't stopped the irrepressibly funky man remixing Louise, Nalin & Kane and Kym Mazelle, among others. Essential release: 'Selected Remixes' compilation (Plastic City)

Cari Lekebusch

Sometimes referred to as the Granddaddy of Swedish techno despite being only 26 years old, Lekebusch released his first material in the late Eighties and went on to record for R&S and Harthouse. In 1994 he set up the hugely successful Hybrid label and in the process helped to revitalise European techno with his compressed loops and tribal rhythms. Still as prolific as ever he also records deeper, mellower sounds for the Svek and Lask labels and has recently launched his own house label Djupt. Essential release: Cari Lekebusch – 'Hybrid 1' (Hybrid)

Liaisons Dangereuses

A spin-off from German industrial discomasters DAF, Liaisons Dangereuses made the superb polyglot techno disco hit 'Los Ninos Del Parque' in 1981. Founder member Chrislo Haas now records for Tresor. Essential Purchase: Liaisons Dangereuses – 'Los Ninos Del Parque' (Roadrunner)

L is for Labels

The 10 best techno labels out of Detroit

1. Transmat
 2. UR/Red Planet
 3. Planet E
 4. 430 West
 5. Metroplex
 6. Made In Detroit
 7. M-Plant
 8. Axis
 9. Black Nation
 10. KMS
- Honorary Canadian mention:
11. Plus 8





Kraftwerk

Before synth-pop, Cybotron, 'Planet Rock' and Detroit techno there was, of course, Kraftwerk. Founded by Ralf Hutter and Florian Schneider-Esleben in the late Sixties, they released four albums before 1974's 'Autobahn' turned them into unlikely international stars. 'Trans Europe Express', 'The Man Machine' and 'Computer World' followed, with the hit singles 'The Model' and 'Tour De France' along the way. The fact that they haven't released any new material since 'Electric Cafe' (1986) – 1991's 'The Mix' was an overhauled greatest hits collection – has only added to their mystique. To call them 'pioneering' doesn't really do them justice. File alongside Picasso, Mondrian and La Corbusier.

Essential release: 'Computer World' (EMI)



Jeff Mills



He might make the odd technical error along the way, but anyone who's ever witnessed one of Jeff Mills' extraordinary DJ performances will know that he is the world's most exciting DJ. Starting out as a radio jock in the mid Eighties, his quick mix style soon earned him the name 'The Wiz' by which he is still occasionally known. After recording The Pin Up Girls' rave era hit 'Take Me Away', he helped to set up Underground Resistance with 'Mad' Mike Banks before starting his own Axis imprint. He pioneered the minimalist style that has dominated most techno clubs over the last few years and his skills as a DJ are now more requested than ever.

Essential release: Millsart 'Mecca' EP (Axis)

Mr C



International DJ, producer, radio broadcaster, founder of Plink Plonk, The Shamen's frontman and co-owner of The End – Mr C has to be the hardest working man in techno. A DJ with over 12 years' experience, he

now records under his own name and alongside Layo Paskin as Killer Loop, owns the Internet radio station Gaia Live and has recently moved into the restaurant business! There's just no stopping the man.

Essential release: Mr C & Robert Owens – 'A Thing Called Love' (The End)

Giorgio Moroder

Coined the phrase 'four to the floor' to describe his sequencer and kick drum-driven, highly eroticised take on Euro-disco, best summed up by Donna Summer's anthems 'Love To Love You Baby' and 'I Feel Love'. The floorfilling potential of his minimal electronic beats wasn't lost on the first generation of techno producers. Muzik Health Warning: Mr Moroder ended up producing unmitigated toss like 'Flashdance'.

David Morley



Belgium-based producer who co-wrote the old R&S rave smash 'Space Opera' alongside CJ Bolland, before moving into deeper, quasi-ambient terrain.

Essential release: David Morley – 'The Shuttle' EP (R&S)

Mosaic

Steve O'Sullivan's wonderfully deep London-based imprint. Now on its 17th release, Mosaic's roster includes Obelix, Mark Ambrose, Downlink, Paul Mac, Mark Broom and Steve himself. Specialising in clean, crisp dub-influenced techno, the label lies somewhere between 430 West and Basic Channel.

Essential release: Various Artists – 'Rhythm Method Disc One' (Mosaic)

Multiplex

Highly rated Danish imprint which concentrates primarily on the deeper, more melodic strands of techno and has released superb tracks by Orlando Voom, Sterac, Titonton Duvante and Dan Curtin.

Essential release: Morgan Geist – 'Pushed' EP (Multiplex)

MK



He may have spent the best part of the Nineties as a garage remix don, but in the early days of techno, Mark Kinchen (MK) was up there with the best of them, kicking out killer tracks like Separate Minds' computer game-sampling classic 'First

Bass' (Express). Essential release: MK – 'Never On A Sunday' (Retroactive)

Mute

The groundbreaking electro-pop label with a cool logo and an even cooler roster. Run by Daniel Miller, Mute came out of the late Seventies new wave explosion and introduced the world to electronic artists like Robert Rental, The Normal (aka Miller himself, who recorded the essential 'Warm Leatherette'/'TVOD' single), Fad Gadget, Yazoo and Depeche Mode. In the early Nineties the label moved into techno with its Novamute subsidiary.

n is for:

Billy Nasty



Billy Nasty came to prominence through the late Eighties Balearic boom, but it was playing techno that established him as a world class spinner. For the last five years he's been tirelessly supporting the movement at numerous venues across the globe.

His Tortured imprint has released material by everyone from Adam Bayer to The Advent and his Open To Torture night at The End is one of London's best nights out. He records as Kamaflarge and also owns the Theremin DJ management agency.

Essential release: Kamaflarge – 'Discontamination' (Tortured)

Network

A sub-division of the Kool Kat imprint, Network was one of the early Nineties' finest labels. Run by former Northern soul dealer Neil Rushton, it was one of the first UK labels to present and package techno properly and its 'Retro Techno – Emotions Electric' album, which came with John McCready's fantastically in-depth sleeve notes, is still one of the best Detroit compilations available. After Network's closure two years ago, Neil returned to releasing Sixties soul.

Essential release: Model 500 – 'The Passage' (Network)

Neuton

Certainly Germany's and probably the world's biggest techno distribution company. The European equivalent of Detroit's Submerge.

New Beat

When Belgian DJ Mark Grouls started playing 45rpm Hi-NRG, house and industrial records at 33 + 8 in the late Eighties he invented a whole musical genre. A mainstay at Belgium clubs like Prestige and The Bocaccio, it was, by and large, incredibly tacky. It did, however, produce some great electronic dance records like Code 61's 'Drop The Deal' and 'Flesh' by A Split Second. It also laid the foundations for labels like R&S and Music Man.

Essential release: T-99 – 'Invisible Sensuality' (Who's That Beat?)

Like A Tim

Rotterdam's Tim Van Leijden continues to inject some much needed humour into techno with his electro-infused beats and cartoonist's mentality. Initially recording for Djax-Up Beats, he's now signed to Alec Empire's Geist label.

Essential release: Like A Tim – 'I Like It When You Don't Like It' (Geist)

Likemind

Deeply esoteric, highly collectable series of limited edition compilation EPs featuring the cream of UK electronica. Now in its sixth year, the label has only had four releases to date, but with consistently excellent contributions from the likes of Stasis, Nuron and Tura (aka Black Dog) who's complaining?

Essential release: Tura – 'Reishi' (Likemind 003)

Lost

London's longest running and best loved techno shindig. Promoted by Steve Bicknell and partner Shere, the night's forward-looking music policy and long standing association with Jeff Mills, DJ Rush, Richie Hawtin and other top DJs has earned it an international reputation which attracts enthusiastic clubbers from all over the UK and beyond.

Club classic: SB Productions – 'The Message' EP (Club Trax)

Love Parade

The highest techno party in the world, the 909 generation's answer to Woodstock, is held every July in Berlin. Starting small in 1987, 10 years later the Love Parade saw a million fluffy ravers and numerous mobile sound systems swarming the city streets to celebrate the unity and togetherness engendered by unprecedented quantities of psychoactive drugs and repetitive beats. It's a really spiritual vibe, innit.

m is for:

Paul Mac



UK producer with a far ranging style and a nice line in daft pseudonyms, Paul Mac runs

his own Stimulus label and last year recorded the well received 'Old School Former Pupil' album for Fragmented.

Essential release: Ralph Farquar – 'A Moment Of Clarity' (Stimulus)

Magic Feet

Nottingham-based fanzine that's entirely devoted to techno. Now in its fourth year, Magic Feet started as a free news sheet and gradually grew in to a fully formed fanzine. Still as contentious as ever, the mag now has its own record label and monthly club night, Throwdown.

Man Parrish

They looked like Steve Strange's backing band and produced some terrible records, but their electro classic 'Hip Hop, Be Bop' (Sugarscoop/Polydor) was every bit as vital to the development of techno as 'Planet Rock' or 'Clear'.

Woody McBride

Minnesota based producer who, alongside Freddy Fresh, put America's north west on the techno map and helped to bring the likes of Chris Sattinger, DJ Sliji and Steve Cinch to the world's attention through Communique and the various other labels he runs.

Essential release: Woody McBride – 'Basketball Heroes' (Communique)

Megadog

Starting out in The George Robey – a grotty Finsbury Park pub – Club Dog initially favoured psychedelic trance-rock of the Hawkwind/Ozric Tentacles variety. When crust crossed over into techno, the canine ones changed their name to Megadog and switched to the cavernous Rocket venue on London's Holloway Road, pioneering the gig/club hybrid with appearances from the likes of Orbital, Black Dog, System 7, ex-Ozrics Eat Static and, um, Sheep On Drugs. The Dog crew were also behind last year's Muzik award-winning Beach festival in Cornwall, and are hoping to repeat its success this year.

Alton Miller

Otherwise known as Aphrodisiac, Alton Miller is often forgotten when the history of techno is (mis)written but his releases on Transmat were crucial moments in its development and his DJing always rocked the local Detroit joints. He's since moved to Paris and back again.

Essential release: Aphrodisiac – 'The Rave Source EP' (BPM)





THE A TO Z OF TECHNO

Derrick May

If Juan Atkins defined techno and Kevin Saunderson popularised it, then Derrick May is the man who put real feeling and soul into the equation. 'It Is What It Is' (Transmat) and the monster acid house hit 'Strings Of Life' (Transmat/Jack Trax) balanced cutting edge sensibilities with a fragile beauty that has rarely been equalled. But May's innovations don't stop there. 'The Dance' was as influential in hardcore and drum & bass circles as it was on the techno scene and the rattling beats of 'Kaos' were the blueprint for Richie Hawtin's 'Spastik'. May hasn't released anything for five years and his return to the vinyl frontier is eagerly anticipated. C'mon Derrick, the ball's in your court.
Essential release: R-Type - 'Illusion' (Transmat)



Offshoot

Hard Hands' techno-related subsidiary label. Releases material by Aubrey, Mark Ambrose, Obelix, Morgan Reno, Junkman and Bushflange and last year put out the well received 'Soulpective' compilation album.
Essential release: Skymaster - 'Shooting Stars' (Offshoot)

Alan Oldham

Alan Oldham's comic book-style artwork graced all the early Transmat and Djax releases and even found its way into Muzik. He owns and runs the Generator and Pure Sonik imprints, records as DJ T1000, spins all over the place and also acts as an occasional spokesperson for the Detroit massive. He's currently working on new material and putting the finishing touches to his forthcoming graphic novel.
Essential release: DJ T1000 - 'A Pure Sonik Evening' (Pure Sonik)



James Pennington

Also known as the Suburban Knight, James Pennington is one of Detroit's original producers with a career that stretches right back to 1987. Famed for his groundbreaking releases on Transmat and Underground Resistance, he apparently only ever records at night.
Essential release: Suburban Knight - 'The Groove' (Transmat)

Phuture



Earl 'Spanky' Smith, DJ Pierre and Herb Jackson are the acid house originators who in 1987 stumbled across the full capabilities of the Roland TB-303 and inadvertently changed the whole course of modern music with seminal cuts like 'Acid Trax' and 'Slam'. After a couple of line up changes they ditched their acid sound for 1991's excellent anti-drugs song 'Rise From Your Grave' (Strictly Rhythm/R&S), then last year returned with the acid driven 'Alpha & Omega' album (A1).
Essential release: Phuture - 'Slam' (Trax)

No Future

Brighton based multimedia collective aiming to 'create havoc and wreak digital mayhem among the benign techno community'. Conspirators include Jamie Lidell of Super Collider fame, DJ Decay (otherwise known as Cristian Vogel), Mat Consume and various associates of the Spymania label. Rumours abound that Si Begg, Aphex and Squarepusher are involved too...
Essential release: Trash - 'Industrial sample-coregouchbeat' (Mille Plateaux)

Norway

The Norwegian style of deep, lush techno started in the town of Tr ms , one of Europe's most northerly outposts. Since 1990 the scene has revolved around key players Bj rn Torske, Geir Jenssen (Biosphere), Per Martinsen (Mental Overdrive) and English ex-pat Nick Sillitoe (Illumination) and has produced some truly inspirational records.
Essential release: FBU - 'Recollections In Rare Altitude' (Love OD/+47)

Nu Electro

Electrecord, PSI, Dopplereffekt, Ersatz Audio, Elektrolux, DJ Godfather, Le Car, Ectomorph, Clone, Will Web, Tie, Aux 88, ADJ, Buckfunk 3000, Ed DMX... The list of producers, labels and spinners pushing electro into the next millennium goes on and on.
Essential release: Anthony Rother - 'Destroy Him My Robots' (Plasmek)

Gary Numan



Although Gary Numan's status as a techno pioneer has often been exaggerated, the old Tory still deserves a mention. Many of today's leading techno producers grew up listening to 'Cars' and 'Are Friends Electric?', but as Numan himself readily admits, groups like Soft Cell, Visage and The Human League were of equal importance. Let's just hope that nobody attempts a critical rehabilitation of Howard Jones. After all, you have to draw the line somewhere.
Essential release: Gary Numan - 'The Pleasure Principle' (Beggars Banquet)

Numerology

Juan Atkins: 'In Cybotron we had this thing about numbers. My name was supposed to be

One. We used numbers instead of name designations because we're repudiating ethnic designations. It's the music that's important: forget about where I come from and what my race is or what my creed is.'

'Ein, zwei, drei...' From Kraftwerk's 'Numbers' to +8 and 430 West to the 303, 808 and 909, techno is obsessed with numbers. Juan's partner in Cybotron, Vietnam vet Richard Davies, even changed his name to 3070. Seeking to explain this phenomenon, Muzik delved into the murky world of numerology - the occult significance of numbers.

In the ancient Chaldean (or Aramaic) alphabet, each letter corresponds to a particular number. When the value of each letter in, say, a person's name, is added up, the resulting number supposedly reveals aspects of that person's character. Mysteriously, techno's number is 11 - the number of an 'inspirational visionary' whose 'vibration is magnetic and indicates electricity, originality and intuition, generally called to action for some great cause.' So there you have it - incontrovertible proof that techno producers are the shock troops of the revolution. Or something.

O is for:

Ian O'Brien



Essex based producer whose jazz-fuelled electronic gems have earned him a reputation as one of the UK's most innovative musicians. One of the few techno producers to be praised as much by DJs like Patrick Forge and Ross Allen as by the likes of Colin Dale.
Essential release: Ian O'Brien - 'Intelligent Desert' EP (Ferox)

The Omen

Frankfurt club and scene of many a messy all night session in the early Nineties.

100% Pure

Well-respected imprint which has remained at the forefront of Dutch electronica for the last five years. Most renowned for Sterac's world beating 'Secret Life Of Machines' album, the label's forward-looking agenda has seen it release top draw material by Stefan Robbers, Gerd and Jerome.
Essential release: Sterac - 'Sitting On Clouds' (100% Pure)

The Orbit

When Siaun Kendrick, Nick Gundill and Sean McInerney started The Orbit in 1991, they just wanted a place in their home town of Leeds where they could go to hear decent music. Eight years later the night's still going strong week in week out. Heavyweights like Joey Beltran, Jeff Mills, Richie Hawtin and Cari Lekebusch are regular visitors and the club also offers more leftfield nights with the likes of Autechre, Richard James and the Replex mob all doing their thang. Not bad for a night they thought would only run for a month or two.
Club classic: Suburban Knight - 'Nocturnal Behaviour' (Underground Resistance)

p is for:

Peacefrog

Since the release of 1991's 'Ghetts Of The Mind', Pete Hutchinson's Peacefrog label has consistently been one of the UK's best techno and underground house imprints. Luke Slater, John Beltran, Stasis, Dan Bell, Envoy, Neil Landstrumm, Eddie Flashin' Fowlkes and loads of others have graced the label and this year will see the release of albums by Ian O'Brien, David Alvarado and Ron Trent.
Essential release: St Vitus Dance - 'Come Of Age' (Peacefrog)

Plasmek

One of Europe's more adventurous and forward looking labels, Marco Passarani and Andrea Benedetti's Rome based imprint promotes all kinds of electronica, from experimental techno and freestyle electro to industrial and ambient.
Essential release: Various - 'The Dark Side Of The Sword Volume 3' (Plasmek)

P is for: Publicity-shy

The techno artists who never speak to the press. Our door's always open, guys...

1. Underground Resistance
2. Red Planet
3. Basic Channel
4. Moodymann
5. Heart & Soul (South London's secret tech-house party)
6. Jeff Mills (Fatwa against Muzik, cos we took the piss out him. Once. Two years ago.)
7. Er...that's it

'Planet Rock'

Afrika Bambaataa and Arthur Baker's 'Trans Europe Express'-sampling monster hit. 'Planet Rock' moved rap into the electronic realm and, alongside Cybotron, kick-started techno's big daddy - electro.

Plastic City

Started in 1995, Plastic City is the German answer to Ferox and As It Is. Originally peddling progressive house and licensing techno from labels like Soma and artists such as Soumash, Plastic City soon managed to enlist the talents of Terry Lee Brown Jr alongside regulars The Timewriter, Lexicon and Phunk Diggaz.
Essential release: The Timewriter - 'Brother For Real' on Plastic City

Pole

Stefan Betke, Basic Channel's engineer, was the surprise techno hit of last year with his Pole project. Even more surprising was the fact that his music contains no drum sounds at all and owes more to King Tubby than Underground





Resistance. You could hardly call it techno at all really, and Stefan wouldn't argue: "I'm much more interested in looking for new sounds and structures," he says.
Essential release: Pole - 'LP1' (KiT'SM)

Ian Pooley

Born in Mainz, Germany, 24-year old Ian has been producing his trademark techno and deep house since 1991. Releases such as 'Rollerskate Disco', 'Relations Do' and 'The Chord Memory' EP (remembered for its classic Daft Punk remix) are now staple fodder of many DJ boxes. Dave Angel, Green Velvet, Deee-Lite, Yello and The Cardigans have all felt the Pooley remix treatment.
Essential Release: Ian Pooley - 'Chord Memory' (Daft Punk Remix)

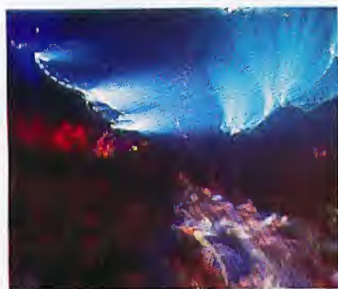
Primate

Launched in 1996 with the reissue of DJ Pierre's acid anthem 'We Are Phuture', Primate is run by the Prime distribution company. Specialising in full on dancefloor material, their highly successful roster includes The Advent, Dave Angel, Marco Corola, Ben Sims and Adam Beyer. They also run the Primevil and Primary labels.
Essential release: Adam Beyer - 'Drum Code 1' (Luke Slater Remix) (Primate)

Primitive

Chris Duckenfield's Sheffield-based label. Famed for its funky beats, booming basslines and super-dynamic arrangements, Primitive releases are DJ tools *par excellence*.
Essential release: Primitive Tools - 'Volume One' (Primitive)

Pure



Twitche and Brainstorm's Pure is Edinburgh's longest running and best loved techno night out. Now in its ninth year and boasting its own record label (TRB Vinyl), the club has played host to just about every big name techno spinner there is and also given birth to spin-off nights in Dublin, Aberdeen and Glasgow. Its fan base remains as loyal and fanatical as ever and its open minded approach to techno has ensured that it has consistently escaped the harmful typecasting that ruins so many nights.
Club classic: KLF - 'What Time Is Love?' (Original Mix) (KLF)

Orbital

Brothers Paul and Phil Hartnoll took their name from the open air raving circuit around London's M25 and appropriately enough their first single 'Chime' was a huge 'orbital' hit. One of the first techno groups to perform live, their Glastonbury and Lollapalooza festival performances a few years back turned legions of indie kids into born-again ravers. Now in their 10th year, they've sampled the Butthole Surfers and anarcho-punks Crass, collaborated with speed metal

Pure Science



Techno/house music master who performs fantastically fluent, wonderfully flexible, non stop live PAs via a single keyboard and a bank of hard discs. He previously worked alongside DJ Hype in the mega selling rave act The Scientist. Now he runs his own Pure Science Communications imprint and recently won Muzik's Best New DJ Award.
Essential release: Pure Science - 'Brighter Days' (Pure Science Communications)

Stacey Pullen

Second wave Detroit producer with a very stylised, instantly recognisable sound, Pullen came to prominence with 1992's 'Bango' EP (Fragile) and has since recorded a string of well received singles and remixes for labels like Plink Plonk, Music Man, KMS and Elysia. For the last couple of years he's also been running his own Black Flag imprint.
Essential release: Kosmic Messenger - 'Frecky Decky'

Q is for:

Quantization

Techno's precision-tooled beats are made possible by the little button marked 'Quantize' on every Cubase program or sequencer, which positions every kick and snare on its allotted beat with mathematical accuracy.

r is for:

Steve Rachmad

Paul Ince lookalike Dutch DJ and producer with a neat line in Detroit-style deep emotional techno. Has recorded for Emerson's Underwater, as well as numerous Dutch labels.
Essential release: Steve Rachmad - 'Sitting On Clouds' (100% Pure)

Red Planet

Red Planet's distinctive artwork, sporadic release schedule and consistently high quality has made it one of the world's most coveted techno labels. In the seven years it's been around it has only put out nine records, all of them classic. Run by 'Mad' Mike Banks' UR organisation, it remains for many the bench



nutter Kirk Hammet and sold a whole bundle of records.
Essential release: Orbital - 'Chime' (O-Zone/ffrr)

mark by which all other 'hi-tech funk' is judged.
Essential release: Red Planet One - 'Lost Transmission' (Red Planet)

Relief

The harder arm of Cajmere's Cajual Chicago empire. Currently in hibernation, though not defunct, insists the founder. Caj started the distinctive purple-packaged label to put out 'Preacherman' by his Green Velvet alter ego, and it quickly eclipsed its more garagey cousin with hard as you like releases from Boo Williams, DJ Sneak and many others.
Essential release: Green Velvet - 'The Stalker'

R is for: Remixes

10 great techno remixes of unlikely artists

1. Deee-Lite - Wild Times (Mayday Mix) (Virgin)
2. Lighthouse Family - High (E-Dancer Mix) (Wild Card)
3. Sueno Latino - Sueno Latino (Derrick May Mix) (DFC)
4. System 7 - Sirens (Plastikman Mix) (Butterfly)
5. St Etienne - Motorway (David Holmes Mix) (Heavenly)
6. One Dove - White Love (Slam Mix) (London)
7. Gary Numan - Cars (Dave Clarke Mix) (EMI)
8. La Funk Mob - Ravers Suck Our Sound (Richie Hawtin/Carl Craig Mixes) (Mo' Wax)
9. Eurythmics - Sweet Dreams (Dave Angel Remix) (white label)
10. Simply Red - Thrill Me (Underworld Mix) (east west)

R&S

For a long time R&S was Europe's leading techno label. Run by Ferrari fanatic Renaat Vandepapeliere and his wife Sabine (hence the name), its constant stream of killer tracks set dancefloors alight the world over. From CJ Bolland and Joey Beltram to the Aphex Twin and Jay Dee, R&S put out hit after hit. Nowadays the label has diversified, but it's still synonymous with quality.
Essential release: CJ Bolland - 'Horsepower' (R&S)

Evil Eddie Richards

One of the first British DJs to champion house, with his own Baaad label back in 1987, hitting the charts in 1988 with Jolly Roger's 'Acid Man'. Eddie Richards long served underground music through his Dy-Na-Mix DJ agency, while his own career has gone from acidic madness at the RIP warehouse raves to pioneering the tech-house scene with his residency at Wiggle.

Stefan Robbers

Hugely influential Dutch producer who also recorded under the pseudonyms of Terrace and Acid Junkies as well as running Eevo-Lute, the label behind some of the finest moments in the so-called 'intelligent techno' scene.
Essential Release: Terrace - 'The Vineyard' (Eevo-Lute)

Trevor Rockcliffe

One of the resident DJs at London acid club Troll, Trevor was almost wholly responsible for turning London's gay scene on to the techno pounding it now takes for granted. Since then his smooth mixing style and rock hard music has made him a regular fixture on the European club scene.
Essential tune: Trevor Rockcliffe and Blake Baxter - 'Visions' (Ultimate Trax)

Anthony Rother

Anthony Rother's pioneering approach to electro juxtaposes housey basslines with sparse funky drum patterns, giving his records a crossover appeal almost unique in the often insular world of electro.

Essential Release: Anthony Rother - 'Sex With Machines' (Kaar)

Rephlex

Wayward and far reaching, but always entertaining and hugely unpredictable label which started in 1991 as an outlet for 'brain dance' music. Owned and run by Richard James (Aphex Twin) and Grant Wilson-Claridge, the imprint's repertoire includes Squarepusher, µ-Ziq, Seefeel, DMX Krew and Luke Vibert.
Essential release: Leila - 'Like Weather' (Rephlex)

Reverberations

London based tech-house and breakbeat label run by the mild mannered Asad Rizvi, who also records for The End and alongside Nathan Cole on the Wrong imprint.
Essential release: Appleheadz - 'In My Sky' (Reverberations)

Roland

Japanese music technology manufacturers Roland are to techno what Fender and Gibson were to rhythm & blues and rock 'n' roll. Had they never invented the 303, 727, 808 and 909, techno, as we know it, wouldn't exist and you wouldn't be reading this now.

Rub-A-Dub

Scottish techno pioneers who opened Glasgow's finest vinyl emporium in 1992. One of the most respected techno shops on the planet, the shop's mail order service is the stuff of dreams. Rub-A-Dub also run Club 69, a techno and electronica night under a curry house where the spirit of Detroit is alive and well. Weatherall, 'Mad' Mike and Juan Atkins have all played there for peanuts. Why? Cos they love it.
Biggest selling record: Galaxy 2 Galaxy - 'Hi-Tech Jazz' (UR)

James Ruskin



London based producer and DJ who specialises in decidedly minimal techno. Former resident at Andy Weatherall's Circulation club night and boss of the Blueprint label, his records have received glowing praise and much play from heavyweight jocks like Jeff Mills and Dave Clarke.
Essential release: James Ruskin - 'The Divide' (Blueprint)

DJ Rush

Chicago DJ and producer. The living epitome of underground, distorted kick, filtered bassline, fast and hard-as-fuck school of Chicago house. Very big at techno clubs like Lost.
Essential release: DJ Rush - 'It Doesn't Really Matter Any More' (Relief)

Don't miss the totally banging final installment of Muzik's A To Z Of Techno in next month's issue

'Techno - Muzik Classics' is out now on Beechwood Music



pic: VINCENT McDONALD, COLIN HAWKINS, RAISE-A-HEAD, JAMIE BAKER, GAVIN ROBERTS



MAXIMUM SPEED 99



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The Muzik Sweep is broadcast exclusively on **Dave Pearce's Dance Anthems Show** on the Sunday four days before Muzik hits the streets. **Dance Anthems can be found on 97-99 FM B B C RADIO 1 every Sunday 7-10pm**

THE 20 BIGGEST TUNES ON BRITAIN'S DANCEFLOORS THIS MONTH

1 PHATS & SMALL

The new Stardust, no question. Filter disco meets old soul for heavenly house happiness

Turnaround (Multiply)

☎ code-4001

2 INCOGNITO

The Jones Girls' classic, with outstanding MAW and MJ Cole remixes

Nights Over Egypt (Talkin' Loud)

☎ code-4002

3 EMINEM

Dr Dre's new project is rap's funniest, finest, funkiest single this year. Unforgettable

What's My Name (Interscope)

☎ code-4003

4 TODD TERRY

Todd goes jungle and scares the hell out of small children and lighter wielders

Blackout (Resolutions)

☎ code-4004

5 CASCADE

Ferry Corsten transforms an oldie into another epic piece of progressive house

Transcend (Moonman Remix) (Hook)

☎ code-4005

6 CAPRICCIO

The old Jazzy D party tune given the good time house rub. Another hit

Get On Up (Defected)

☎ code-4006

7 FAITHLESS

Paul Van Dyk, Rollo & Sister Bliss, Jan Driver and Robbie Rivera on the mix

Bring My Family Back (Cheeky)

☎ code-4007

8 UNDERWORLD

Roger S and Adam Beyer help Emerson & Co return in style

Push Upstairs (Junior Boys Own)

☎ code-4008

9 ATB

Ministry launch their new label with more pump than Johnny Farpants

9 PM Till I Come (Data)

☎ code-4009

10 UNKNOWN

Cut-up of Van Helden's 'You Don't Know Me' that's as good as the original

Music For Pushchairs (Very Limited)

☎ code-4010

11 JAMES BROWN

The Godfather is back in a speed garage stylee. Ruff Driverz and Grant Nelson remix

Funked On Ah Roll (Inferno)

☎ code-4011

12 ARMAND VAN HELDEN

Another essential tune from the man Van on a roll

Flowers (ffrr)

☎ code-4012

13 APHEX TWIN

Insane tune, incredible video. Aphex's tribute to Miami Bass wigs out big time

Windowlicker (Warp)

☎ code-4013

14 SHY FX

Roni Size and Dillinja remix last year's biggest jungle tune

Bambaataa (Remixes) (Ebony)

☎ code-4014

15 ROMANTHONY

Bangalter's label pick up a beauty from house music's Prince

Hold On (Roule)

☎ code-4015

16 KATHY BROWN

Garage with balls and sweaty armpits. Boris Dlugosch, Morales and Sharp on the mix

Joy (Azuli)

☎ code-4016

17 HOLLIS P MONROE

Old school style Chicago house with Terence Trent D'Arby vocal steal. Dreamy

I'm Lonely (XL)

☎ code-4017

18 JARK PRONGO

Tall Paul fave given UK release with Dave Clarke on the mix

Movin' Through Your System (Hooj Choons)

☎ code-4018

19 FAITH EVANS

Off the album, r&b that makes you want to grow 12ft nails

All Night Long (Bad Boy/Arista)

☎ code-4019

20 VERA COCHA

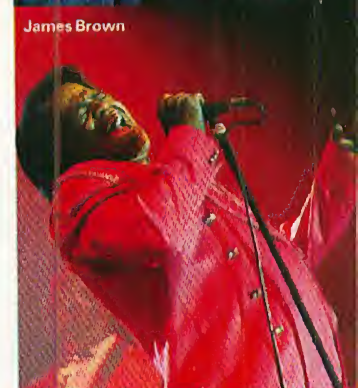
Double Dutch prog house insanity from Vincent De Moor and Ferry Corsten

Carte Blanche (Deal)

☎ code-4020



Phats & Small



James Brown



Aphex Twin



Faith Evans



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Danny Tenaglia



HOME LISTENING CHART DANNY RAMPLING (LONDON, UK)

- 1 **PHIL MISON** Soundcolours (X:trême)
- 2 **DANNY RAMPLING** DJ Excursions (Mushroom)
- 3 **DIANE SCHUR** The Best Of Diane Schur (unknown)
- 4 **KENNY HAWKES** Space (Kickin')
- 5 **KITARO** An Enchanted Journey (label unknown)
- 6 **BOB MARLEY** Dreams Of Freedom/Ambient Translations (Island)
- 7 **JOSE PADILLA** Souvenir (Mercury)
- 8 **OTTMAR LIEBERT** Euphoria (label unknown)
- 9 **JOE CLAUSSEL** Mix The Vibe (label unknown)
- 10 **THE ENGLISH PATIENT** Soundtrack various artists (label unknown)

RADIO CHART HAM RADIO (DUBLIN, IRELAND)

- 1 **TALVIN SINGH** Vikram The Vampire (Kevorkian Remixes) (Island)
 - 2 **BASS ODYSSEY** Remote Control EP (Quadraphonic)
 - 3 **MARCEL** On The Beach (Nuphonic)
 - 4 **MASTERS AT WORK** Tribute To Fela (MAW)
 - 5 **UNDERWORLD** King Of Snake/Kittens (JBO)
 - 6 **THE AMALGAMATION OF SOUNDS** Enchant Me (Filter)
 - 7 **SOURCE DIRECT** Mind Weaver (Science)
 - 8 **MODAJI** End Zones (Law Of Motions)
 - 9 **LOOSE DRAGON** Loose Dragon EP (Quadraphonic)
 - 10 **RICK PRESTON** Soul Searching/Ultrastade (Glasgow Underground)
- BROADCAST WEDNESDAYS 3PM TO 6PM ON 98.7 FM

READER'S CHART IAN LEONARD (SWANSEA, WALES)



- 1 **VAPOURSPACE** Gravitational Arch Of 10 (Internal)
- 2 **PARAGLIDERS** Change Me (Glide Mix) (Hooj Choons)
- 3 **DAVE KANE** Clarkness (Tranced Out)
- 4 **ARRAKIS**

- Alra Force (Dub Mix) (Fluid)
- 5 **ARGONAUTUS** Somertag (Kinetic)
- 6 **ICE EP** Ice 794 (Planetary Con)
- 7 **MANA** Psionic (Fluid)
- 8 **CL McSPADDEN** Galea (UG)
- 9 **BREEDER** Twilo Thunder (Rhythm Syndicate)
- 10 **BREEDER** The Chain (Rhythm Syndicate)

SCOTT BOND (SHEFFIELD, UK)

- 1 **SILENT HARMONY** Save The Whales (Drizzly)
- 2 **BASIC AVALON** Suspicious Love (ZYX)
- 3 **LOVE CHILD** Liberta (Moon Man Remix) (Neo)
- 4 **CATCHA** untitled (Hooj Choons)
- 5 **MIKE OLDFIELD** Far Above The Clouds (Jam & Spoon Remix)
- 6 **JOHNNY SHAKER** Pearl River (Remix) (Low Spirit)
- 7 **TECHNIQUE** The Sun Is Shining (Matt Darey Remix) (Creation)
- 8 **FAITHLESS** Bring My Family Back (Paul Van Dyk Remix) (Cheeky)
- 9 **GREEN COURT** Moon Flight (Club Guerrillas)
- 10 **JOHNNY ORANGE** Orange Theme (Remix) (AD+T)

SUSUMA YOKOTA (TOKYO, JAPAN)

- 1 **SUSUMA YOKOTA** 1999 (Sublime)
- 2 **LAJ & QUAKERMAN** Fat Cow (Fiasco)
- 3 **CHEZ DAMIER** Can You Feel It (Discfunction)
- 4 **K&N PROJECT** The Disco Phases (MIML)
- 5 **CASSIUS** 1999 (Virgin)
- 6 **SINGING DA BLUES** Limited Edition (DNA)
- 7 **NORDELIUS & RESSLE** Fallbacklicks (Svek)
- 8 **KINGS OF TOMORROW** The KOT Invasion EP (NRK)
- 9 **BLACK SCIENCE ORCHESTRA** Ladyland EP (Afro Art)
- 10 **ATMOSFEAR** Altered States (Disorient)

GRANT NELSON (LONDON, UK)

- 1 **MICHELLE NADINE** Lift Me Up (USS)
- 2 **HARRY 'CHOO CHOO' ROMERO** Just Can't Get Enough (Subliminal)
- 3 **TINA COUSINS** Killin' Time (acetate)
- 4 **GRANT NELSON FEAT. JEAN MCCLAIN** Step 2 Me (Swing City)
- 5 **ARTIST UNKNOWN** Feels Like It's Better (acetate)
- 6 **RAMSEY & FEN** Love Bug (Remixes) (acetate)
- 7 **HOUSE OF GLASS** Playing With My Mind (Azuli)
- 8 **N'N'G FEAT. ROSE WINDROSS & MCCREED** Liferide (acetate)
- 9 **JAMES BROWN** Funk On A Roll (Inferno)
- 10 **DELEGATION** Searching (IUSS)

NICK WARREN (BRISTOL, UK)

- 1 **JAM & SPOON** Stella (Nalin & Kane Mix) (acetate)
- 2 **BROTHER BROWN** Under Water (white label)
- 3 **WIKIE VERSUS TIMO MAAS** Twintown (Remix) (Hope)
- 4 **MARA** One (Hamell Mix) (Choo Choo)
- 5 **UNDERWORLD** Jumbo (JBO)
- 6 **DANNY TENAGLIA** Turn Me On (Bedrock Mix) (Twisted)
- 7 **PHASER** Driven (Disclosure)
- 8 **RED DEVIL** Gamelan (Remix) (Choo Choo)
- 9 **BUMBLING LOONS** Toon EP (Evolution Mix) (F Rhino)
- 10 **SANDRA COLLINS** Flutterby (Hook)

FRANCOIS K (NEW YORK, USA)

- 1 **MUTABARUKA/JOE CLAUSSELL** The Poem (Guidance)
- 2 **PLATINUM DOLL** Believe In A Brighter Day (Suburban)
- 3 **ARIL BRIKHA** Groove La Chord (Transmat)
- 4 **FEMI KUTI** Beng Beng (Barclay)
- 5 **ARMAND VAN HELDEN** Flowerz (white label)
- 6 **MOLOKO** Swing It Back (Boris D Mix) (Echo)
- 7 **JEPHTE GUILLAUME** Ibo Le Le (Spiritual Life)
- 8 **SCOTT GROOVES** Organ Track (unknown)
- 9 **PETE HELLER** Big Love (JBO)
- 10 **ISOLEE BEAU** Mot Plage (Playhouse)

THOSE NORWEGIANS (OSLO, NORWAY)

- 1 **KÅRE & THE CAVEMEN** Galleri Oslo (Virgin Norway)
- 2 **PATRICE RUSHEN** Haven't You Heard? (Elektra)
- 3 **BERTINE ZETLITZ** Snow On A Hot Day (Drum Island)
- 4 **BOBBY TREFELGAR** various artists (Repap)
- 5 **MASTER POHV** Kung Fu Man (Honneydipped)
- 6 **TORSKE & MUNDALEN** Experience In Disco (Teller)
- 7 **PURPOSE MAKER** Skin Deep EP (Purpose Maker)
- 8 **JONATHAN KING** Everyone's Gone To The Moon (UK)
- 9 **DEPTH CHARGE** Disco Airlines (DC)
- 10 **CHI** Loneliness (Suburban)

DJ OMAR (LONDON, UK)

- 1 **MOLOKO** Sing It Back (Boris Musical Remix) (Echo)
- 2 **INCOGNITO** Nights Over Egypt (MJ Cole Mix) (Talkin' Loud)
- 3 **TRUE STEPPERS** Hurt You So '99 (Stepper's Dub) (Ice Cream)
- 4 **NEXT PHASE** My Desire (Club Asylum Vocal) (Azuli)
- 5 **KELE LE ROC** My Love (10 Below Mixes) (Wildcard)
- 6 **MICHELLE WEEKS** Step Out On Faith/ Follow Your Dreams
- 7 **3RD GENERATION FEAT. CHAVELL** You Don't Live Here
- 8 **JOZAY** Secrets (Genius Club Mix) (Fancy Footwork)
- 9 **CANDI STATON** Love On Love (Morales Mix) (React)
- 10 **DOUBLE G** Get Loose (DFL)

DILLON & DICKINS (LONDON, UK)

- 1 **AVANT GARDE** Get Down (Vendetta)
- 2 **M1** Neon Lights (Jinx)
- 3 **T-TOTAL** Locprication EP (99 Degrees)
- 4 **BLACKOUT** Gotta Have Hope (Multiply)
- 5 **DILLON & DICKINS** Steers & Queers EP (99 North)
- 6 **ZERO ZERO PHASE** 02/Party Feeling (Lychee Sounds)
- 7 **NATURE TRUMPET** Gun (King)
- 8 **MOUNT RUSHMORE** You Better (Rushmore)
- 9 **YOSH** Do You Feel It (Flammable)
- 10 **DEADLY AVENGER** King Tito's Gloves (Illicit)

DANNY TENAGLIA (NEW YORK, USA)

- 1 **DANNY TENAGLIA FEATURING LIZ TORRES** Turn Me On (Twisted)
- 2 **U2** Where The Streets Have No Name (white label)
- 3 **LYDIA RHODES** Until The Moment (Liquid Groove)
- 4 **INSIDER** Boots On The Run (Bonsai)
- 5 **BYRON STINGLEY** Stick Together/Why Can't You Be Real (DT)
- 6 **MORGAN RENO** New Land (Offshoot)
- 7 **BASEMENT JAXX** Jump 'N' Shout (XL)
- 8 **DANNY TENAGLIA** Be Yourself (DT Mix) (Twisted)
- 9 **CHIAPET** Westworld (Yoshitoshi)
- 10 **MICHAEL T DIAMOND** Hell's Bells (Twisted)

DJ VIBE (LISBON, PORTUGAL)

- 1 **LOW PASS** El Ritmo (Twisted)
- 2 **LATIN CIRCUS** In Your Soul (Yoshitoshi)
- 3 **THE PROPHET** Look To The Light (Black Jesus)
- 4 **TED TRACKS** untitled (Kaos)
- 5 **RAW ESSENCE** The Lovin' Game (Z)
- 6 **ARMAND VAN HELDEN** Flowerz (white label)
- 7 **FREESTYLE ORCHESTRA** Just Don't Understand (MAW)
- 8 **MECO** Switch On (Kaos)
- 9 **TALVIN SINGH** Vikram The Vampire (Kevorkian Mixes) (Island)
- 10 **CEVIN FISHER** Burnin Up (Subversive)



Scott Bond Francois Kevorkian (right)

Nick Warren

RAY ROC (NEW YORK, USA)

1 ARMAND VAN HELDEN	You Don't Know Me (ffrr)
2 RAY ROC FEATURING DC	Whisper (Slip 'N' Slide)
3 LUTHER VANDROSS	Are You Using Me (Virgin)
4 ROC & PRESTA	Keep On (Presta)
5 CAROLE SYLVAN	Feeling Happy (Kult)
6 PYROCLASTIC SOUL	No. 2 (white label)
7 DALLHEAD	New Creation (acetate)
8 NYCLIVE & DIRECT	I Want You (Slip 'N' Slide)
9 SF GROOVE	Work It (acetate)
10 MUTINY	Bliss (MAW Remix) (Sunflower)

DIGS & WOOSH - DIY (NOTTINGHAM, UK)

1 KAT WILLIAMS	Jus' The Right Groove (Tak)
2 BUGZ IN THE ATTIC	Bittersweet EP (Bittasweet)
3 KEVIN YOST	If Only She Knew (Todd Edwards Mix) (Distance)
4 NORDELLUS AND RESSELE	With Us Around (Svek)
5 AL ROYALE	Giddy Heights (DIY Discs)
6 USG FEATURING MONICA ELAM	Life 4 Living (Prescription)
7 THE DEEP	Colours EP (BNO)
8 JORDAN FIELDS	Ultra Chic EP (Bassline)
9 CHANGING SKIES	Behind The Face EP (Airtight)
10 DEPARTURE LOUNGE	Departure Lounge (Rhetoric)

JOHN STAPLETON (BRISTOL, UK)

1 PEPE DELUXE	Woman In Blue (Catskills)
2 JADELL	Can You Hear Me (Ultimate Dilemma)
3 THE SCAMMERS	Sally's Walk (Narcotix Beats)
4 BASEMENT JAXX	Jump 'N' Shout (XL)
5 DANMASS	Quake (Dust 2 Dust)
6 THE MACK	Rocka/9 To 5 (Slate)
7 RARE FORCE	Schmuck (Under 5's)
8 UNCOUTH YOUTH	8 Boy On The Rocks (Mechanoise)
9 VARIOUS ARTISTS	Soundbwoy Super Status (Bootleg)
10 BASEMENT JAXX	Red Alert (XL)

BEBER (ESSEX, UK)

1 CYLOB	Rewind (Rephlex)
2 ROOTS MANUVA	Juggle Tings Proper (Big Dada)
3 UPTOWN CONNECTION	Madness (dub plate)
4 APHEX TWIN	Windowlicker (Warp)
5 CHRISTOPHER JUST	Vienna Calling (XL)
6 WAVEFORM	What's That Sound (TCR)
7 BEBER	Juvenile Delinquent (Marine Parade)
8 DYLAN RHYMES	Higher Consciousness (Tsunami One Mix)
9 TIMBALAND	Wit' Yo Bad Self (Atlantic)
10 NAZ	Naz's Life (unknown)

COL HAMILTON (PORTRUSH, IRELAND)

1 A.M.	Uninvited (acetate)
2 DELIRIUM	Silence (Nettwerk)
3 PLASTIC BOY	Twist (Bonza)
4 DANNY TENAGLIA	Turn Me On (Twisted)
5 CORSTEN & DE MOOR	Carte Blanche (white label)
6 IAN WILKIE VERSUS TIMO MAAS	Twin Town (Hope)
7 BROTHER BROWN	Under The Water (white label)
8 DURANGO	5-55 (Duty Free)
9 PUSH	Col's Universal Bootleg (Bonza)
10 X-FRAME	Boost (Crystal)

DJ DISCIPLE (NEW YORK, USA)

1 X-FACTOR-7	Desire (Urban Dubz)
2 CONTROVERSY FEATURING JUNIOR	Fuckin Disco (Catch 22)
3 FULL INTENTION	So Bad (white label)
4 POWERHOUSE	What U Need (Strictly Rhythm)
5 UNDERGROUND MINISTRIES	I Shall Not Be Moved (acetate)
6 95 NORTH	Unbelievable (acetate)
7 DJ DOVE	I'm Touched (Catch 22)
8 CHARLES DOCKINS	Journey (remixes) (Slip 'n' Slide)
9 CAPRICO	Get On Up (defected)
10 FUSED	This Party Sucks (Down Boy)

DONNA DEE (LONDON, UK)

1 SHAUNT TRIMMER & CAPONE	Waiting (acetate)
2 DREEM TEEM	Buddy X (4-Liberty)
3 RUGGED TOUGH	Swing It Out (Mecca)
4 DONNA DEE	Hooked (Mecca)
5 ED CASE	The Live EP (Middle Row)
6 DONNA DEE	Haunted House (Mecca)
7 NORRIS DA BOSS	Pseudo (white label)
8 GRANT NELSON	Believe (white label)
9 SKANDAL	What Would I Do (white label)
10 DONNA DEE	The Elephant Tune (Rat)

DAVE ANGEL (SWINDON, UK)

1 PROTEIN BOY	Wanna Go Bang (Dave Angel Rework)
2 OLAV BASOSKI	Samplitude Volume 5 (Works)
3 KAMAFLARGE	Electric Mistress (Tortured)
4 MAD POWER	Direct Stylus (Direct)
5 THE HACKER	Girls On Film (Goodlife)
6 UNKNOWN	white label 2 (Inside)
7 IAN POOLEY	No 19 (NRK)
8 JAMIE ANDERSON	No 8 (Artform)
9 UNKNOWN	No 2 (Tech)
10 DJ BERTRAND	Roadway EP (Serial)

STONEBRIDGE (STOCKHOLM, SWEDEN)

1 LENNY JOHNSON	Dinner With Gershwin (Tha)
2 BIG ROOM GIRL	Raise Your Hands (VC Recordings)
3 PHUNKY DATA	Fashion (Clubtools)
4 E17	Betcha Can't Wait (white label)
5 ARTIST UNKNOWN	Sunshine Love (white label)
6 STOCKHOLM SOUND CLASH	Volume One (Stoney Boy)
7 GLASGOW GANGSTA	Deeva Feeva (Regal)
8 THE FUNKSTERS	Drop The Bass (Juicy)
9 RICHARD F	Feel The Rhythm (Subliminal)
10 ROXETTE	Wish I Could Fly (EMI)

AQUASKY (BOURNEMOUTH, UK)

1 FORCES OF NATURE	Jupiter (Passenger)
2 TOTAL SCIENCE	Capncorn (CTA)
3 AQUASKY	Pressure Shot (Moving Shadow)
4 HIGHTOWER SET	The Big Carbon Caper (Passenger)
5 PSYCHO	On Deadly Ground (Black Bern)
6 DJ FORMAT	English Lesson (Bomb)
7 UNISON	Talk (white label)
8 T-POWER	Who Gives A Funk (Botchit & Scarper)
9 THE BEAT JUNKIES	Changes (Second Movement)
10 ENVOY	Beautiful World (Soma)

Floor Control

SPECIALIST SHOP CHARTS

BEGGARS BANQUET (KINGSTON-UPON-THAMES, UK)

1 DJ PIERRE	I Can't Fucking Stand It (Get Fucked Remix) (Just Say)
2 NATURAL RHYTHM	Jive EP (Earthtones)
3 THE PROPHET	Look To The Light (Black Jesus)
4 NATIVE SOUL	First Degree Murder (Glasgow Underground)
5 JULIAN JABRE	The Jungle EP (B Basic)
6 PARANOID JACK	untitled (Stickman)
7 ARMAND VAN HELDEN	Jungle Juice (Peace Division Mix) (Eulakhouse)
8 MOTON 6	Shalamar (Moton Inc)
9 CIRCULATION	Violet (Circulation)
10 NICK HOLDER	Singing The Blues (DNH)

BEGGAR'S BANQUET, 52 EDEN STREET, KINGSTON-UPON-THAMES, SURREY, KT1 1EE.
TEL: 0181-549-1349

PURPLE PENGUIN (BRISTOL, UK)

1 THE ROOTS	Things Fall Apart LP (MCA)
2 NUMSKULLZ VOLCANICS	(Hombre)
3 EMINEM	Slim Shady (Polydor)
4 BINARY BROTHERS	Binary Exponet (Mapache)
5 OZOMATLI	Cut Chemist Suite (Almo)
6 DJ KRUSH	Kakusei LP (Sony)
7 SUB DUB DJ	Seduction (Impact)
8 PHARCYDE	EP (white label)
9 ALTARIQ	Talk About It (Real Deal)
10 BABY MAMMOTH	Swimming LP (Park)

PURPLE PENGUIN, 70 COLSTON STREET, BRISTOL, BS1 5A2.
TEL: 0117-929-0860

DANCE2 (BRIGHTON, UK)

1 KRUST	Warhead (Remix) (V)
2 DECORUM	Contrax (Lifting Spirits)
3 PESHAY	Bamboo Lounge (Aspects)
4 OPTICAL	The Only Rhyme That Bites (Remix) (ZTT)
5 FRICTION & NEW BALANCE	Cryogenix (TOV)
6 PSION	Style Wars (Remix) (Aspects)
7 TRACE	Mocean Worker (Palm Island)
8 RAY KEITH	Contact LP (Leo)
9 USUAL SUSPECTS	Killa Bees (Renegade Hardware)
10 DJ RED	This Way (Remix) (Underfire)

DANCE2 RECORDS, 129 WESTERN ROAD, BRIGHTON, EAST SUSSEX, BN1 2AD.
TEL: 01273-220-023

SATELLITE (TECHNO CHART) (NEW YORK, USA)

1 SOUL GRABBER	Soul Grabber Part 4 (Aquarius)
2 JEFF MILLS	Skin Deep (Purpose Maker)
3 SILENT BREED	In Vivo (Tracid Traxx)
4 P. LINSEY PRESENTS MONIKA KRUSE	Last Night (School)
5 DEVILFISH LIVE	1999 (Bush)
6 QUIVVER SPACE	Manoeuvres (Red Parrot)
7 DJ HELL	Copa (Ian Pooley Remix) (V2/Disko B)
8 STARECASE	The Other Side (Hope)
9 MIKE KOGLIN	Cosstial Love Drug (Caged)
10 BLACK SCIENCE ORCHESTRA	Ladyland EP (Afro Art)

SATELLITE RECORDS, 342 BOWERY, NY, NY 10012, USA.
TEL: 001-212-780-9305
www.satelliterecords.com



RECOMMENDS...



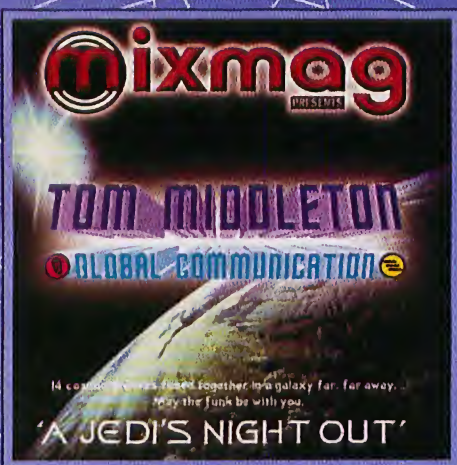
DJ-Kicks **Kemistry & Storm**

The long awaited first drum 'n' bass set for the DJ-Kicks series featuring the world's most popular female DJ team. An exciting testament to contemporary breakbeat culture packed full of the hottest dubplates and VIP mixes from Goldie, Dom & Roland, Digital and more.



Exorcise The demons **Source direct**

An intense and seductive debut album from one of the most potent production duo's on the drum 'n' bass scene, Jim Baker and Phil Aslett. Pulsing with restless energy and kicking rhythm, this is an impressive and powerful album.



Mixmag live **Tom Middleton**

Compiled and mixed by Tom Middleton, pretender to the Nu-skoool throne, this sublime album incorporates flavours from drum 'n' bass, jazz, ambient, funk and soul to evoke a variety of emotions. Features seven exclusive tracks from the likes of Ian O'Brien and The Jedis.



THINGS FALL APART **The roots**

The stunning third album from Philadelphia based hip hop act The Roots. Features superb performances from collaborators DJ Jazzy Jeff, Mos Def, Common, Pete Rock and includes the current single "You Got Me" featuring Erykah Badu.

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REVIEWS

THE DEFINITIVE SHOPPER'S GUIDE



Album Of The Month



Basement Jaxx

Remedy
XL

Debut album of the year if we're not very much mistaken

DRIVING through south London, Saturday night, searching for the party, you can tune into any number of pirate stations. Blasts of two-step garage, giving way with a burst of static to ragga or r&b. DJs gabbling over the top, too excited by the possibilities of the medium to shut up, firing salvos of sirens and sub bass off the top of anonymous tower blocks. Welcome to Jaxx FM.

That's what 'Remedy' is like: listening to the best pirate radio station you've ever chanced

upon, then spinning the dial and finding something even more exciting. It's Saturday night in London and Basement Jaxx are on the prowl. Stylised shout outs from Chicago DJs Sneak and Gemini only serve to reinforce the pirate radio feel.

Like Daft Punk's 'Homework', 'Remedy' takes us into whole new, unexplored soundworlds. Daft Punk's debut presented us with bare bones DJ tracks that ended up changing the whole way we listen to house music. Basement Jaxx have far too little discipline and too much ambition to stop at that. But the result is a debut album more swaggeringly self-assured, more daring and exciting than any since Underworld unveiled 'Dubnobass...'.

From the opening flamenco guitar/vocoder vocal/sparrage sub bass romp that is 'Rendez-Vu', the Jaxx revel in throwing away the house music rule book.

While most producers see a set of rules to be religiously followed, Basement Jaxx see fresh genres to plunder, more chances to say 'what if...' then actually putting it into practise. Witness 'You Can't Stop Me', wedding stomping four-to-the-floor Northern soul snare drums to ribcage-bending Timbaland-style beats and some bellowing punk robot of a singer, to create terrifyingly futuristic r&b. Given the right push, 'Jump 'N' Shout' is the next 'Born Slippy', a frenzied peak of the night anthem with ragga MC Slarta John finally putting the ghost of the Mad Stuntman to bed with frenzied chat that makes you think his mum fed him too much cheap orange squash as a nipper. The devastating two tone mash-up 'Same Old Show' has already reached cult status – by summer this ferocious shotgun wedding of punk attitude and hip hop sampladelia should be all over

both Ibiza and the charts. 'Bingo Bango' reinforces Basement Jaxx's samba-magical love for all things Latino, a joyous knees-up that makes the grimmest winter morning feel like midsummer.

Further away from the dancefloor, 'Always Be There' reinterprets underground garage's jagged beats as a tortured two-step ballad. 'Don't Give Up' provides the biggest shock – a full on noise assault so aggressive there's no point adding in any beats. Perfectly programmed to keep you glued to the speakers and well away from the fast forward button, 'Remedy' is anything but a quick fix. The perfect blend of thoughtful songwriting and effects-crazed dancefloor power, Basement Jaxx have the vision and talent to go all the way. Debut album of the year, surely. The Mercury Music Prize must await.

★★★★★
Frank Töpe

Know The Score

★★★★★ classic ★★★★★ choice ★★★ competent ★★ crappy ★ cock

>>



TLC

Fan Mail

LaFace/Arista

Return of the world's best-selling female r&b trio



WHEN they emerged in 1992 with condoms dangling in front of their eyes and some of the worst clothes in pop history, TLC were nobody's idea of a world beating act. However, with 1994's epic 'Crazy Sexy Cool', they emphatically proved themselves the best of the girl group bunch. It sold 10 million copies and boasted two monster singles, 'Creep' and 'Waterfalls' (Brian Eno's favourite record of that year). But behind the scenes the group were an ongoing soap opera: arson, alcoholism, law suits, bust-ups with each other and with their producers.

So after an unholy delay we finally get 'Fan Mail'. Slick as you like, the feel is hi-tech with the girls even introducing new virtual member Vic-E to oversee proceedings and Dallas Austin giving a hard metallic rub to his contributions. There's nothing as immediately obvious as 'Waterfalls' although the group's first outing with Jam & Lewis, 'I'm Good At Being Bad', is as good as anything they've done. Babyface produces two killer ballads with 'I Miss You So Much' and 'Dear Lie' while the album's first two singles 'No Scrubs' and 'Unpretty' are both solid affairs.

A real grower of an album in every respect, the only slight quibble is that at times things stray a bit too close to Timbaland territory. 'Crazy Sexy Cool' will probably remain the best album TLC will make but compared to what else is out there, T Boz, Chilli and Left Eye remain in a class of their own.

★★★★

Tony Farsides

Jimi Tenor

Organism

Warp

Ol' four-eyes' follow-up to 'Intervision' will keep you guessing from start to Finnish



"DEAR Jim,

Please please please can you fix it for me to discover an album that's genuinely full of strange surprises? I really want it to be by a Joe 90 lookalike android sex dwarf from Finland who's partial to arriving at gigs wearing a 50 foot silver cape and straddling a white stallion. And it's got to sound like Funkadelic, Prince, Afrika Bambaataa and Tony Bennett in a bizarre love quadrangle on a post-apocalyptic Forbidden Planet. With flutes. And a gospel choir. Oh, and it must be able to claim, without a hint of exaggeration, that it's "Much more psychedelic than any of the drugs".

"What's that? Someone's made it already? Lend us a Tenor then..."

★★★★

Tom Mugridge



Jimi Tenor

Source Direct

Exorcise The Demons

Science/Virgin

Photek's best mates get a little exorcise on their debut album



THE historians of the future could do a lot worse than to hold up the likes of Ed Rush & Optical, Source Direct, Matrix, Dillinja, Boymerang and Lemon D as the true soundtrackers of pre-millennial tension. Like Ed Rush & Optical's 'Wormhole', this debut album from Hertfordshire duo Source Direct is more edgy than gratuitously dark, but it's rammed with the same sense of suspense and raw funk.

From the menacing twists of 'Mind Weaver' to the careering beats and car chase orchestration of 'Call And Response', this is powerful, unsettling listening that will be judged kindly by posterity. Much more kindly than that dodgy heavy metal title, anyway.

★★★★

Ben Willmott

Ma\$e Presents Harlem World

The World

Columbia/So So Def

Puff Daddy sideman comes good after some famous team-ups

WHILE the 'keepin' it real' brigade hate Ma\$e for his slurred, almost nursery rhyme raps, at street level he's one of the most popular r&b rap stars. With a CV that includes his own massive 'Tell Me What You Want', and celebrated guest spots with 112, Brandy and Cam'ron, it's little wonder. Now his new seven member rap collective includes his own twin sister Baby Stance and guests include Nas, Rashad, Carl Thomas and Kelly Price.

If you like the production and feel of The Lox or Cam'ron this is for you. Obvious stand outs are 'I Really Like It' featuring Kelly Price, 'One Big Fiesta' and the Dee-sampling 'Cali Calling'. Harlem on the rise? Most definitely.

★★★★

Tony Farsides

Funki Porcini

The Ultimately Empty Million

Pounds

Ninja Tune

Messy third album from Ninja

Tune eccentric



FUNKI Porcini's 1995 debut, 'Hed Phone Sex' was a tasty stew of disparate musical ingredients, artfully prepared. For this, his third album, it's more a case of piling everything into a high-speed blender until it sprays all over the walls. 'The Ultimately Empty Million Pounds' swerves from idea to idea at a nausea-inducing pace, plagued with jazz lunacy and unfunny musical gags. Even the most interesting tracks – the punk jungle of 'Rocket Soul Music' or 'Theme From Sugar Daddy's' spyfunk – are restless and muddled, and the best moments are the pleasant, but dated, chill out tracks. Funki has no shortage of new ideas. It's just a shame that none of them are much cop.

★★★

Dorian Lynskey

Mijk Van Dijk

Teamwork

Superstition

Trance and techno from a German who's not related to Paul

THEY say too many cooks spoil the broth but 'Teamwork' is evidence that many hands make light work. It's basically German trancer Van Dijk teaming up with various techno mates and creating tracks which straddle the techno beats/electronica interface. And the results are pleasingly diverse. It's straight-ahead minimal techno fare on the collaborations with Thomas Schumacher, quirky jacky shit with Claude Young and bendy beats with Quazar. On 'Le Chic Flic' with Johannes Talirz, the French disco sound is shot through with a healthy dose of funky machine music. Proof again that the most interesting music is being made where the boundaries are blurred.

★★★★

Kieran Wyatt

Gearwhore

Drive

Astralwerks

Chuckle-free big beat with added guitars from across the pond



THE name? It's a reference to Brian Natonski's endless collection of studio wizardry in Orange County, California. But try as he might, the equipment always seems to get the better of him. On 'M'Lion' for example, industrial-strength guitar riffs permeate their way through second-hand breakbeats with very little style or panache. This is the sort of stuff Nine Inch Nails left for dead years ago. Worse still, 'The Picture' sounds like Jesus Jones at their most overwrought – not pretty. The delicate piano-tinged 'Love' aside, Gearwhore's album is totally devoid of charm. This 'Drive' will lead you nowhere fast.

★

Ralph Moore

Natacha Atlas

Gedida

Mantra

Third solo album from former Transglobal Underground singer



IN every Habitat home furnished with ethnic rugs and 'genuine' North African trinkets and

nik-naks you're sure to find a Natacha Atlas album on the coffee table. Her blend of Shaabi (Egyptian blues-pop) with Western beats is over-polished and over-produced on this, her third solo album. Any hints of rough, raw edges appear to have been smoothed out leaving what should have been an experimental Middle East-meets-West blend sounding far too comfortable. At best 'Gedida' reaches for a rich cinematic sound. At worst, the mix of Shaabi, North African percussion and drum & bass is far too cosy. One for the advertising executives' dinner parties.

★★★

Jim Fletcher

Jimpster

Messages From The Hub

Kudos

New age jazz and cosmic ambience from the hotly-tipped young Manchester producer

JIMPSTER has been promising (and recently delivering) greatness for some time now. His early EPs like 'Martial Arts' put the jazz in the jungle without ever sounding trite or lite. For his debut album, however, he's gone all introspective, crafted and, uh-oh, mature on us. Not that that's a problem when it means the glorious Air-meets-Miles-at-the-local-chill-out of 'Shivering Sands' and 'Static Dynamic'. It's just that over the course of an entire album, all that reflective, fluttering, pastoral stuff puts the listener into some kind of eternal orbit. Gone are the funky workouts and tense dynamics of the early EPs and with them, the unshackled grooves that made them so great.

★★★★

Calvin Bush

Howie B

Snatch

Pussyfoot

Downtempo delights from U2-favoured production genius



MOST albums lead with their best tracks and leave the more challenging moments for later, but Pussyfoot head boy Howie B likes to do things differently. 'Snatch' starts off so understated that 1997's 'Turn The Dark Off' is almost The Prodigy by comparison.

Initially underwhelming, 'Snatch' builds momentum slowly with hypnotic loops and layers of quirky, ghostly electronica. With each listen it becomes more beguiling and the range of sounds is breathtaking: jazz drums, accordion and mariachi trumpets alongside techno bleeps and ambient white noise. The killer cuts are saved for the second half and each one is up there with Howie's finest. 'To Kiss You' is lush, chiming blues funk, 'Maniac Melody' a less manic sequel to 'Angels Go Bald: Too' and 'I Can Sing But I Don't Want To' a masterclass in stately melancholy. Harking back to a time when trip hop messed with your head instead of just nodding it, 'Snatch' is the sound of a sometimes erratic talent on top form.

★★★★★

Dorian Lynskey

TOWER
RECORDS-VIDEO-BOOKS



LISTEN UP!

Resident.

Two years of Oakenfold at Cream.



THERE IS ONLY ONE
PAUL OAKENFOLD

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THE ULTIMATE TRANCE MIX

RESIDENT.
TWO YEARS OF
PAUL OAKENFOLD AT CREAM

14 classics, together for the first time, including the groundbreaking 'Bassline' and 'Ladies', the early 1990s hit 'Got To Have Your Love' and the big new single 'Push Yer Hands Up'.



This compilation of urban classics has been remixed by some of the best-known and most innovative producers around. The album features the 'Fools Gold' single, Grooverider's reworking of The Stone Roses' legendary track, and Aphrodite's mix of A Tribe Called Quest's 'Ince Again'.



SKA, soul, rocksteady, funk & dub! More dynamite sounds from the island of Jamaica. "Compilation of the month" (Muzik)
"Album of the week" (Mixmag)
"Compilation of the f***ing year" (Melody Maker)



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Dub Duo

Back To Lo-Tech
NRK

Sleek Italian house from the boys behind The Heartists' 'Belo Horizonti'

BACK in 1991 Italian piano house was the sound to lose your marbles to while wearing leather trousers. Eight years on Claudio Cocolutto and partner Savino Martinez have dropped the Caesar haircuts and opted for a fusion of classy house and Latin percussion.

From the same pair who wrote Basement Jaxx fave 'Belo Horizonti', 'Back To Lo-Tech' is strictly a DJ tool with all eight tracks clocking in at around the nine minute mark. Not that the hip-grinding wah wah and seductive Latin percussion of 'One O' One' won't have you whirling around the front room, but the jacking swirl of 'Mes Amis De Paris' and the slow burner 'The Sailing Suite' are much better suited to a dark club with a nice fat mirrorball. Let's dance.

★★★★

Rob Da Bank

Roots Manuva

Brand New Second Hand
Big Dada
Acclaimed English MC treads the hip hop/reggae divide



HMM, not sure what the problem is here, but there is one. Maybe it's that this doesn't sound like one man's album. Although you have to respect Mr Manuva's ability to rap straight-up and chat ragga style, it means that, over the course of 17 tracks (most of which tend to overstay their welcome by a good minute), you never really get into it, never pick up a thread or catch the vibe, since there isn't one.

It's strange. Taken piecemeal, there are at least five storming tunes. The mournful 'Soul Decay' and 'Sinking Sands' are superb, and 'Clockwork' is a mesmerising lyrical torrent. But when the album's focus switches from style to style as if he's trying to win a bet, it becomes too hard to concentrate, and therefore to care, and therefore to be bothered whether you hear it again or not. In a nutshell, Roots Manuva is too clever for his own good – a laudable fault, but a fault nonetheless.

★★★★

Pete McPhail



Ian Simmonds

Last States Of Nature
Studio K7

Ex-Sandals bass player turns musical chameleon with a leftfield long player

'MUSICAL traveller' is how Ian Simmonds describes himself. His first album since his days in The Sandals and as solo artist Juryman follows him as he wanders the globe in restless sound explorer disguise. Starting in rainy Detroit streets playing double bass under a streetlamp for the 'Theme To The Last Puma', 'The Millennium Question' swaggers downtown during a Rio Carnival overdosing on Valium while the cymbal crashes and haunting pipes of 'NVY' melt into the English hedgerow reflected on 'The Ice Waltz'. With jazz, dub, breakbeat, techno and soul all packing their bags, this is one rich, musical journey.

★★★★

Rob Da Bank

DJ Spooky (That Subliminal Kid)

Riddim Warfare
Outpost

Mixture of ambience and cutting edge hip hop from New York's illbient guru



SPOOKY'S is a double-impact futurism, combining the black science fiction of the breakbeat with electronic avant-gardism. Imagine DJ Shadow strung out on post-modern theory, Optical collaborating with Aphex Twin, Kool Keith freestyling with Phillip Glass and you're halfway there.

Kool Keith indeed features, as do Sir Menelik, Killah Priest and Thurston Moore. 'Roman Planetaire' is a jazz 'workout' that begs the adjective 'nice', 'Polyphony Of One' sounds like Reprazent meets 1994 4-Hero. Despite the intellectually hardcore references and blasts of sonic abrasion, it's often musically accessible, cartoon catchy even. Proof that futurism can be fun.

★★★★

Bethan Cole

Common Factor

Dreams Of Elsewhere

Planet E

Itinerant house producer seeks out the sexiest dancefloors

When Common Factor's Nick Calingaert 'Dreams Of Elsewhere' he has much to go on. He was born in Japan, has lived in Italy, England and Belgium and now, for good measure, has his records released on one of Detroit's finest. He previously collaborated with Gemini, and it shows through in his stark and trippy missives. Replete with peculiarly curved basslines, tracks like 'Horizons' and 'King' attempt to bond the finer aspects of starry-eyed techno, classic house and disco wigginess, often doing so with aplomb. So, while little here suggests Common Factor's about to seize the limelight, much says he should keep his sensuous dreams alive.

★★★★

Andy Crysell

Roger Eno & Lol Hammond

Damage

All Saints

Former Drum Clubber Hammond with Brian Eno's brother on an inadvisable trip back to the early Nineties

IT'S true what they say about leopards never changing their spots. Take Roger Eno, brother of Brian and erstwhile ambient noodler, and



Armand Van Helden

2 Future 4 U
ffrr/London

Van the man follows up his Number One with a host of twisted house insanity

EGOCENTRIC maniac. Insane house magus with the killer touch. Hip hop chameleon. Many are the accusations hurled in the direction of New York's Armand Van Helden. For every fan he wins over with era-defining moments of brilliance (from the early days of 'The Witch Dokta' to those Tori Amos/CJ Bolland/Sneaker Pimps remixes), he seems to piss off twice as many with his outspoken views, lame DJ sets and propensity to do what's least expected. But we should treasure Van Helden.

Coming from a city where it's all about playing safe, his constant bugging of the house formula speaks of a true maverick. It's what makes '2 Future 4 U' far more than just a collection of stand out club tracks. 'U Don't Know Me' and 'Flowers' you'll have heard already. But how about killer Ed Rush-style basslines ('Alien'), wood-saws as the rhythmic spine ('Necessary Evil') and even Tortoise-meets-Rob-Swift industrial rock hop ('Rock The Spot')?

Even Van Helden's straight-up house is twisted as a blue banana. 'Mother Earth' marries the darkest jungle sub-bass with the sound of Inner City circa 1992. 'Boogie Monster' out Punks the Daffies, and who else would start a track with the sound of a Sash!-alike being ripped from the decks?

House music's finest maverick is still rubbing our noses in his messy brilliance. Don't flinch.

★★★★

Calvin Bush

former Drum Clubber Lol Hammond. This double CD collaboration sees the pair partying like it's 1994, despite the fact that even prime chill out ambassadors like The Orb gave up making records like this years ago. Admittedly, Hammond proves quite handy with the odd trip hop beat here and there and Eno's wistful synth washes and gentle piano tinkling are pleasant at times. Nevertheless, this remains a record stuck in time, more irrelevant than irreverent.

★★★

Ben Willmott

John Tejada

Little Green Lights And Four Inch Faders
A13

Fine emotional blend of Detroit techno and smooth electronica



BORN in Vienna, but based in Los Angeles, John Tejada has clearly exposed himself to a plethora of fine electronic music. The warm, emotive feel of Juan Atkins and Kevin Saunderson has obviously been an influence just as much as a typical Dave Angel set down at The End.

As a result 'Little Green Lights And Four Inch Faders' is soaked in melody, wobbly basslines and searing synths. Tracks like the intense elec-no-funk of 'Disruption' will have you thinking someone is following you while the otherworldly melancholy of 'Solar Eyes' has that special 'someone' following you for a passionate kiss. This album may not melt in your mouth, but it will in your heart.

★★★★

Chris Todd

There is only one Paul Oakenfold.

There is only one Cream.

Resident.

Two years of Oakenfold at Cream.

March 15 on Virgin.



Everlast

Whitey Ford Sings The Blues

Tommy Boy

Second solo album sees the former House Of Pain mainman 'do a Beck'

"If Neil Young and Johnny Cash met Run DMC in a back alley and had a fight, this might be the noise they made." So claims Everlast's Erik Schrody ambitiously. Anyone expecting 'Jump Around' Mk II might just as well stop here. 'Whitey Ford...' is a b-boy's take on folk and da blos, cut 'n' pasting hip hop breaks over acoustic guitars, spinning stories of people broken by drugs, poverty, the system. The stylistic mix and match isn't as clever as Schrody perhaps thinks it is and most obviously fails on 'Hot To Death', when he goes for a full metal racket. However, there are a few genuine moments when you feel like he's brushing up against greatness, particularly 'Get Down' and 'Seven Years', where the funk kicks in, coming on like Dr John jamming with the Memphis Horns. It ain't bad, but it ain't Beck.

★★

Michael Bonner



Niko Marks & City Boy Players Featuring Mr Eddie Fowlkes

City Boy Players

SSR

Jazz licks and bassy techno from Mr Fowlkes and chums

"THE next level" for the Detroit techno hero, Chapter 214. In Fowlkes' mind the answer is hooking up with keyboardist Marks, forming a proper band, letting loose more soul, jazz and funk than he has previously and then undermining the concept somewhat, chucking it all together and seeing what sticks. With serviceable deep 'n' clubby wrigglers like 'I Still Care' and 'The Love Song', you wonder what's going down that Fowlkes couldn't have achieved with just the aid of the sampler. Then there's the downtempo fare – schmaltzy, unnecessarily worthy meanderings you expect to hear on a bad night at Camden's Jazz Cafe.

★★

Andy Crysell

Mantronix

The Best Of 1985-1999

Virgin

Patchy career round-up for this hip hop pioneer

MANTRONIX has always been a byword for Eighties middle-skool hip hop cred. But looking at this album you're hard pressed to work out exactly why. You'd understand if early tracks like 'Scream' sound a bit dated, but the fact remains that they were never really the classics our rose-tinted memories have made them. The sinuous 'Ladies' and the proto-big beat of 'King Of The Beats' are still as exciting as ever, but they remain the exception to the rule. As for the recent single 'Put Your Hands Up', like Blondie and Culture Club, sometimes it's best to leave our Eighties memories as they were.

★★

Frank Tople

The Isolationist

Orators Of Advanced Thought

Jazz Fudge

DJ Vadim and posse with a typically slanted take on avant garde hip hop

THE brainchild of Anglo-Rusky beat crumbler DJ Vadim, the Isolationist is made up of the man himself, Scratch Pervet Prime Cuts and the New York next level rhyme collective, the Anti-Pop Consortium. Together they make very odd hip hop, which in itself is something to celebrate. Crawling beats, the most abstract lyrical play you'll come across and insane scratch patterns are the signatures here. Sometimes the parts don't quite come together into a coherent whole, but even as they rip off in their own directions they make for more interesting listening than most.

★★★★

Will Ashon

Urban Species

Blanket

Talkin' Loud

Former acid jazzers return with tasteful hip hop soul

WEARING out your copy of 'Big Calm'? Fancy some easy on the ears Massive Attack Lite? Then cuddle up with 'Blanket'. It's five years since Urban Species' acid jazzy debut and with the departure of DJ Renegade, this is rapper and songwriter Mintos plus talented mates. As Mintos comes on like a more humane 3D or Tricky, vocal assistance is provided by soul legend Terry Callier, the sultry Imogen Heap and Blak Twang's MC Taipan. Raw Deal's production is impeccable: lush, string-drenched hip hop. Smooth, smoky and soulful, but never bland, 'Blanket' is a classy affair. Just don't listen too closely to the lyrics. They suck.

★★★

Dorian Lynskey



Urban Species



Ginuwine

100% Ginuwine

550/Epic

Second album from the platinum-selling Timbaland protege



THE 1996 release of Ginuwine's debut album, 'Ginuwine The Bachelor', may well have been a

watershed moment in the history of modern R&B. It shifted a million copies stateside and spawned four UK Top 20 hits, and arguably paved the way for the runaway success of pectorally enhanced teenage crooners such as Usher Raymond. The record also gave producer Tim 'Timbaland' Mosley a ringing endorsement from the mainstream, ensuring his work with Missy Elliott blew up like an American embassy and foreshadowing his adoption as producer by appointment to Scary Bleeding Spice.

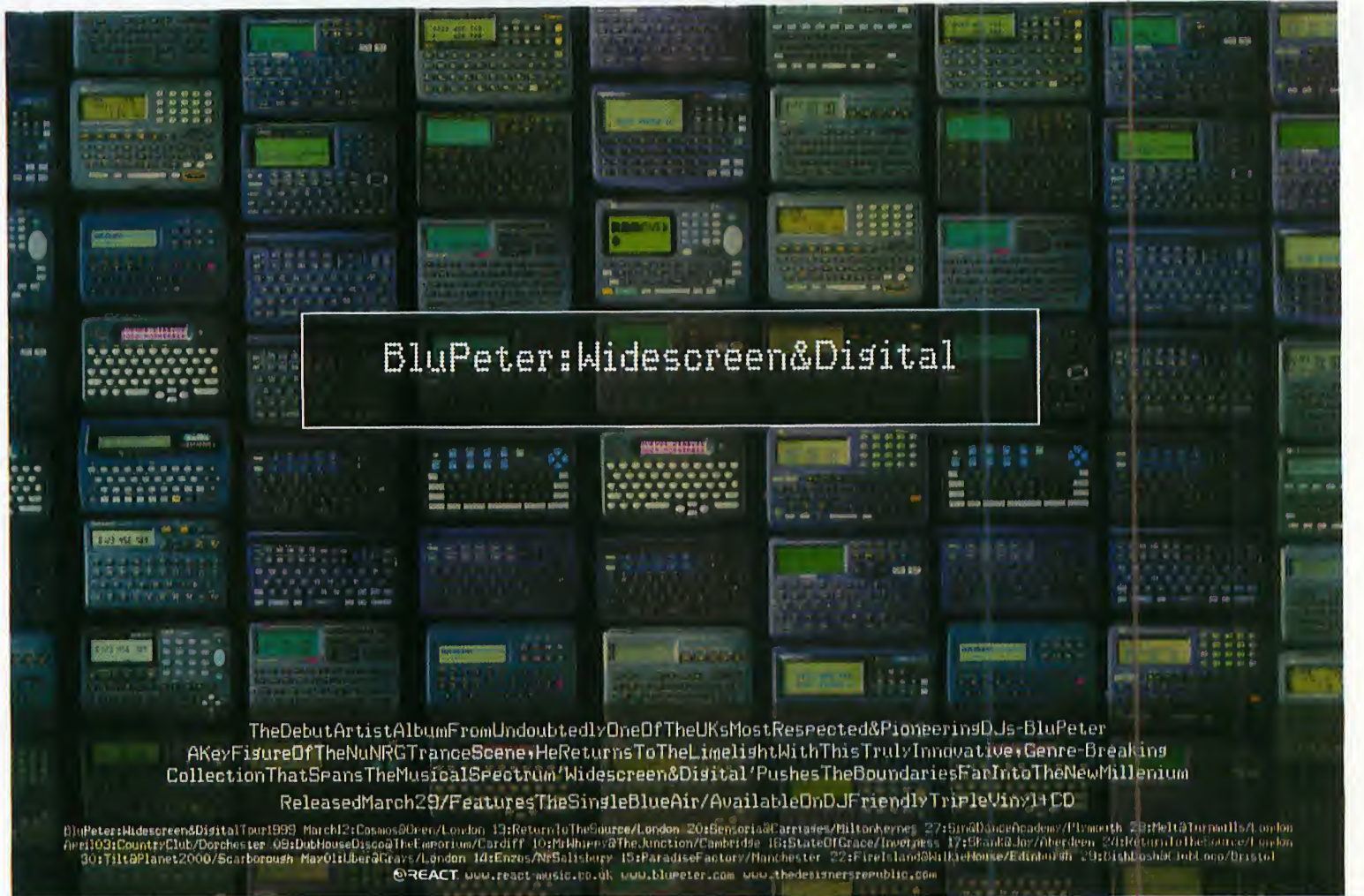
It is therefore a very different world into which Ginuwine – now a grizzled veteran of 23 – and Timbo drop '100% Ginuwine'. They themselves have raised the stakes, so it's kind of their own fault on the occasions when this album finds them wanting.

Timbaland's work on first single 'What's So Different', the spooky, Arabic sounding 'I'm Crying Out' and the arresting acoustic arrangements of 'Toe 2 Toe' overshadow Ginuwine's contributions. Aaliyah does the same on the duet 'Final Warning', and while he's much vaunted as a writer, Ginuwine's subject matter sticks to the tired topic of relationships in crisis. His vocals are almost always double-tracked, too, leaving the impression that Mr G owes the lion's share of his rep to his producer and his six pack.

Smooth and sophisticated, sure – but by no means '100% Ginuwine'.

★★★

Angus Batey



BluPeter: Widescreen & Digital

The Debut Artist Album From Undoubtedly One Of The UK's Most Respected & Pioneering DJs - BluPeter
A Key Figure Of The NuNRG Trance Scene, He Returns To The Limelight With This Truly Innovative, Genre-Breaking
Collection That Spans The Musical Spectrum 'Widescreen & Digital' Pushes The Boundaries Far Into The New Millennium
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April 03: Country Club / Dorchester 09: Dub House Disco @ The Forum / Cardiff 10: M Wherry @ The Junction / Cambridge 18: State Of Grace / Inverness 17: Shank @ Joy / Aberdeen 24: Return To The Source / London
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also includes - la. Gatteria
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out now



Model 500

Mind And Body
R&S

Break from the norm for the man who invented techno a bit more than all the others

IT'S a strange mix of emotions which accompanies a new album from Detroit. There's the *frisson* of having a true great at close quarter – that, on pressing 'play', past glories may be revisited. Trouble is, there's also the consternation born of the Motor City mob's distinct habit of making a hash of things where the long player is concerned. Still, if you can ignore this album's rubbish title, Model 500's Juan Atkins gets off to a resoundingly strong start. A startling menagerie of bleeps and electro beats, 'Psychosomatic' is neither old skool nor new skool, but the work of someone who simply doesn't require further education in such areas. Sensibly, Atkins then decides to stretch out, yet tackles such a bewildering range of styles that 'Mind And Body' becomes as uneven as a mountain range. Tricky maniac-pop, shades of r&b, woozy jungle, floaty girl vocals – they all steal the limelight on tracks like 'Incredible', 'Rain' and 'Just Maybe'.

So, fair play to Atkins for sticking his neck out, but a paucity of expertise in many of these excursions means you're relieved when he returns to familiar ground, as with the perfect rush of eerie soul and technology on 'It's Time'. Not innovative *per se*, but fantastically accomplished. If the Detroit pack had thought this boldly five years ago, instead of hanging sniffily to techno purism, they'd be masters by now. As it is, this is an awkward though periodically appealing perusal of the myriad forms Atkins could properly explore in future. Hopefully he'll have made his mind up come the next album.

★ ★ ★

Andy Crysell



Ukajin

Something Wonderful
Matsuri

Chilled-out sonics and instrumental breaks from Japan

YOU may have thought that our friends across the Channel had cornered the market in atmospheric electronica. But following in the footsteps of Yoshinori Sunahara's 'Take Off And Landing' this is another tasty package from Tokyo airport – the latest album from veteran Japanese DJ and producer Kay Nakayami. 'Eddying Current' and 'Silent Force' are dramatic, soaring soundscapes while the lush 'Sower' is what happens when you greedily devour the entire Pork back catalogue at the top of Mount Fuji. The drum & bass workouts are a little tame, but as the closing 'Sweet And Low' suggests, 'Ukajin' will sit snugly on any coffee table.

★ ★ ★

Ralph Moore

Space Raiders

Don't Be Daft
Skint

Galactic beat doodles from glam-sampling Middlesbrough threesome

IF the thought of three North Easterners sampling glam records fills you with dread, persevere. 'Don't Be Daft' often purposefully contravenes its title, touting musical in-jokes aimed at the funny bone, but never at the expense of groin-level groove. So for every Slade-style axe mosh sample ('Glam Raid' and the sideboard-heavy 'Monster Munch'), there's a knowing sample of some rare Latin or funk oddity ('Crazy Banana Trio'), or a sitar

CLASHBACK

Felix da Housecat's Compilation Mix

In a far off land between house and techno resides a musical legend, Felix Da Housecat. Featuring the sounds of the Chicago underground spun and woven together with his own 'Aphrohead', 'Thee Madkatt Chronicles' and of course 'Felix Da Housecat' productions, this album is a pure 'Clashback' party groove for both house and techno fans alike.



ROY DAVIS JR

DJ mix

A sublime collection of jazzy, funky house, 'Roy Davis Jr - DJ Mix' is a rare chance to hear a true Chicago legend. This album beautifully blends the sounds of premier house producers such as; Mateo & Matos, Jay Juniel and Roy Davis Jr himself. Including the seminal garage anthem, 'Gabriel' this is house with 'heart.'



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Space Raiders

('Rock The Nation'). Moreover, with tracks like the gentle house of 'North Eastern Melody' and 'Fly New Pumps' s thundering drum patterns, there's a canny instinct for dance dynamics that cuts through the silliness.

★★★★

Kevin Braddock

Astral Projection

Another World

Transient

Israeli trancers' sixth album is an extra terrestrial delight

LIKE Man With No Name, Astral Projection's strength lies in an innate understanding of the

dancefloor. By cutting out the crap and paring the Goa sound down to its basics they achieve maximum impact.

Opener 'Nilaya' would work as well in the courtyard at Cream as it would in some far-off UV jungle paradise – uplifting cyber-techno with the top layer of *fromage* scraped away. On the title track and 'Searching For UFOs' they press the button marked 'trance apocalypse' and whirl like dervishes in the aftershock. 'Another World' is set to detonate dancefloors the world over – prepare for casualties.

★★★★

Kieran Wyatt

Phase 4

Phase 4 Versus The Rubber Intruders From Planet Baoh Force Inc

Angry computers a-go-go as German techno veteran shows off his electro credentials



PHASE 4 is Martin Damm, who, as Biochip C, has long strived to slot dread and brutal edges into dance. As evinced by his new project, he's sticking to that strategy, too, meaning that while this is undoubtedly electro, it has more to do with bellicose schizo-noise bursts than gamesome, funky body poppin'.

Sci-fi filmic interludes and abrasive techno moments do their best to spice up the barely reconstructed Eighties rhythms, but to no avail, as this is no match for his 'Breakdown' album from last year. Despite the attempted hilarity of the title, this is a grumpy, bland shot at intergalactic warfare.

★★

Andy Crysell



Ray Keith

UFO Presents Contact

UFO

Original renegade still rinsing out the darkest crevices of drum & bass

THE best part of a decade since "Terrorist", yer man Keith still holds the biggest cache of nail bombs and Semtex when it comes to this scary-ass jungle business. His new experimental label, UFO, looks set to be the new essential imprint for the skrewface crew, judging by the 14 no-nonsense darkside tracks served up on this first helping.

Course, when he says experimental, he

doesn't mean armchair stuff – every single one of these would go down a treat in the sweatiest part of the night. Just ask the punters who've had 'There's Something Out There' rewound every single time it's been played recently. There's room for fooling around – check out the jolly JB-style horns on 'Da Funk Gang' – but mostly his experimentation means finding the nastiest bassline, the most fucked up snare pattern and the harshest effects. Alongside the likes of Ed Rush and Optical, he's refining jungle to its purest, hardest form.

★★★★

Simon Lewis



SOUND OF THE NU SKOOL

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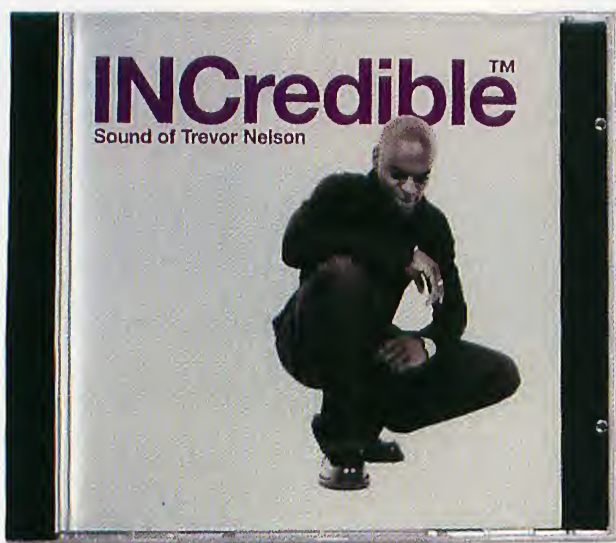
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Compilation Of The Month 1



The INcredible Sound Of... Trevor Nelson

INcredible

TREVOR Nelson is the Pete Tong of British black music. A man who's gone from rare groove, warehouse parties and pirate radio 10 years ago to both Radio 1 and MTV. Whose club The Lick has gone from a TV tie-in to one of the most mobbed lock-outs in London.

The key to his success? Much like the Tongmeister, he combines commercial concerns with cred, mixing the latest major label r&b supa dupa star with upfront hip hop and the odd bit of old skool funk sample-sauce. So it is with this compilation, the first in a series set to include fellow Radio 1 DJs Gilles Peterson (nice!), Westwood (wicked!) and Jo Whiley (uh?). Lauryn Hill's 'Sweetest Thing' rides up against Gwen McCrae's 1981 perennial boogie favourite 'Funky Sensation'. The poppy vocals and electronic beats of Nicole's 'Make It Hot' or Yvette Michelle's shoulda-been-huge 'I'm Not Feeling You' still sound fresh next to Aretha Franklin's Lauryn Hill-produced killer comeback 'A Rose Is Still a Rose'.

There's raw hip hop on here from Noreaga and Funkmaster Flex, just as there's soulful pop from Brand New Heavies and Kleshay. Masters At Work show their funky class with the original downtempo mix of 'I Can't Get No Sleep', while Jay-Z and his cast of 10 year olds provide some recent chart relief. A class compilation and a class example of why Nelson is currently admiral of the r&b fleet.

★★★★★
Frank Tope

Music With No Name Volume 2

Electric M.E.L.T.



WHAT'S IT ALL ABOUT? Various world and exotic musics reworked by leading leftfield layabouts in an electronic style.

WHAT'S ON IT? Endermic Void's tasty bass-twisting mix of Airtro's 'Banana Jam', the tribal refit of 'Amampondo' by Smith & Mighty, as well as Ashley Beedle's classic club remix of Byron Wallen's 'Winds Of Change' plus remixes from Gus Gus, Rollercone, Red Snapper and Bandulu.

ANY COP THEN? If this is one way to get world music out to a wider audience it works. Don't tell them, but it also improves on a lot of the remixers' own work. (RDB)

★★★★★

Paul Oakenfold - Best Of Cream Courtyard

Virgin

WHAT'S IT ALL ABOUT? A souvenir album signalling the end of Paul Oakenfold's love affair with Cream.

WHAT'S ON IT? 27 anthems which made the Courtyard the most addictive dancehall in the country. From Traxx's 'Mystery Land' to the record which reminds me most of Oakenfold at Cream - Underworld's 'Dark And Long'. Other highlights include BBE's 'Flash', Ascension's 'Someone' and the new Tilt Courtyard mix of Bobby Miles' 'Children'. Such memories...

ANY COP THEN? Bloody hell yes. The crowd chants of "Oakay" sound more like the Kop itself than a nightclub on Saturday night. And for once, a Cream album truly pinpoints the real anthems which made the great club rock. (BT)

★★★★★

Re:Evolution

Flying Rhino

WHAT'S IT ALL ABOUT? Upfront and classic tunes from Flying Rhino's trance stable, mixed by James Munro and label boss Cass.

WHAT'S ON IT? Munro resonates between bonkers psychotropic trance (Slide, Darshan) and deep rumbling progressive house (Jammy Mutants, Freak Disciple, Atmos) while Cass meanders from Eastern dub (Boom Devil) to trippy UV craziness (Blue Planet Corporation) and all points inbetween.

ANY COP THEN? Close your eyes and you can almost smell the facepaint. (KW)

★★★★

The Chillout Album

Telstar



WHAT'S IT ALL ABOUT? Guess. A whopping 33 tracks designed to make you lie down when your pulse is like a Jeff Mills record and you need relief.

WHAT'S ON IT? Someone's mistakenly put Propellerheads, Fatboy Slim and Way Out West's 'The Gift' on here alongside a few 'proper' chill out beauties like Air's 'Modular Mix', Groove Armada's 'At The River' and Nightmares On Wax's 'Nights Interlude'.

ANY COP THEN? Don't be fooled, this is 'Now That's What I Call Chill Out' for the misguided. Slapped wrists all round. (RDB)

★★★

Interactive: The Best Of Tsuyoshi

Matsuri

WHAT'S IT ALL ABOUT? The highpoints in the fantastical musical journey of psychedelic techno and breaktrance supreme Tsuyoshi Suzuki, co-founder of Matsuri and Return To The Source.

WHAT'S ON IT? Classic Tsuyoshi cuts in his Prana guise, such as the dubweiser groove of 'Primal Orbit' and the bad trip shudder of 'Kollage' plus more recent excursions as twisted junglist Joujouke. And as a special treat there's 1993's previously unreleased little gem, 'Alchemy', a pulsing acid trancer fusing early Nineties German sound with Goa-style vibes.

ANY COP THEN? If you thought Tsuyoshi was just 4/4 Goa trance then think again - 'Interactive' illustrates his unwavering dedication to the art of rhythmic science to the max. (KW)

★★★★★

Miss Money Penny's Presents...

Norman Jay

Miss Money Penny's Music



WHAT'S IT ALL ABOUT? The latest superclub to commit itself to CD, starting with chopper-collecting rare groove legend turned

backroom hero, Norman Jay.

WHAT'S ON IT? Well-conceived selection of class house tunes including Presence's sublime 'Sense Of Danger' and Salt City Orchestra's 'Book Ends' fused with of-the-moment hip hop (Rae & Christian and DJ Spinnal), and unashamed block party moments. Like De La Soul's 'Saturdays', Jay has the block rockin' know-how.

ANY COP THEN? Miles away from glitzy havin' it stereotypes, King Norm presents a choice of tunes rooted in a galaxy-sized record collection. Guaranteed to elicit a smile. (EW)

★★★★

Old School Vs New School

Jive Electro



WHAT'S IT ALL ABOUT? One of hip hop and electro's foremost old school labels hands over its back catalogue to the remixers.

WHAT'S ON IT? Freestylers transforming Whodini's perennially weird 'Magic's Wand' into something that's unfortunately very unweird, Norman Cook getting heavy on the dub skank with A Tribe Called Quest's 'I Left My Wallet In El Segundo' and Grooverider taking on The Stone Roses' 'Fool's Gold', without making a complete arse of himself.

ANY COP THEN? More like a strange cultural experiment than a super soaraway success. (AC)

★★★★

Danny Tenaglia - Athens

Global Underground

WHAT'S IT ALL ABOUT? Dirty tribal dubs, shivering house and bleepy techno on a two-CD mix from the New York DJ legend.

WHAT'S ON IT? The sort of jaw-dropping mix which Tenaglia regularly lets rip at The Tunnel. Exclusives from Tilt and Ebe plus Mac Zimms' percussive shakedown 'Batido'. And there's St Etienne's 'Cool Kids Of Death' with a bassline so infectious it should have a health warning.

ANY COP THEN? The way Tenaglia weaves in, through and around his slabs of vinyl is truly mesmerising. If your body yearns for 'The Groove' then check this now. (KW)

★★★★★

Techno Transmissions

Rumour

WHAT'S IT ALL ABOUT? Mark EG mixes up a selection of classic techno and minimal electronica from the underground.

WHAT'S ON IT? On the classic side, Teste's 'The Wipe', Beltram's 'Energy Flash', Fuse's 'Substance Abuse' and Orlando Voorn with Nightrippers' 'Phuture'. Then we move into more obscure terrain with the likes of Terra, DJ Lukas, Throb and The Freaquez (aka Commander Torn) on a repetitive loop-crazy fast 'n' hard tip.

ANY COP THEN? Interesting but ends up just 'AN Other DJ Mix' by the end. (CB)

★★★★

Euphoria

Dance Dept



WHAT'S IT ALL ABOUT? PF Project's Moose helms a monster double CD of straight-down-the-line thumping trance and Euro house.

WHAT'S ON IT? Think of every pumped up, podium-conquering, chart-friendly, arms aloft anthem of the last year or so and it's here. There's BT's 'Flaming June', Paul Van Dyk's 'For An Angel', Nalin & Kane's 'Beachball' and, well, you can guess the rest: oldies courtesy of Way Out West and Jam & Spoon and dodgy cheesiestatic moments from Ruff Driverz and Sash!

ANY COP THEN? Too obvious to be either very good or very bad. (DL)

★★★★

My First CD - Mixed By Cevin Fisher

United DJs Of America

WHAT'S IT ALL ABOUT? The man behind 'The Freaks Come Out' and 'Burning Up' gets

behind the decks for his debut mix.

WHAT'S ON IT? A rather bland mixture of primarily mid-set grooves in a New York hard house style – The Avenue's 'I Am', Freestyle's 'Odyssey' and Agent Purple's 'Kings Of Spain' – plus, of course, plenty of Fisher productions, including 'The Freaks...', 'House Music' and his remixes of Submission and Arthur Baker.

ANY COP THEN? Not so much burning up as damply squibbing. Stick to the killer tunes mate. (CB)

★★★

Sound Of The Nu Skool Fresh/Freskanova

WHAT'S IT ALL ABOUT?

Unapologetically dancefloor-centric mishmash of hip hop, electro, big beat, raggae and Balearic madness from the home of the Freestylers.

WHAT'S ON IT? The, er, Freestylers, both in their own right and as remixers for Arthur Baker and Mad Doctor X, plus the Sol Brothers' 1997 classic 'That Elvis Track', Electrotheque's cheesetastic cover of Hot Chocolate's 'Everyone's A Winner', a couple of disco ticklers from Lovestation and Beat Boy Rasta's ludicrously crowd-pleasing 'Roof Is On Fire'.

ANY COP THEN? Check. It's the kind of comp that demands MORE VOLUME with each track, until your speakers blow and you collapse in a heap. (DL)

★★★★

More Signs Of Life Blue Room Released



WHAT'S IT ALL ABOUT?

A collection of tripped out beats and smooth cyber rhythms collected by producer Simon G on his globe-trotting travels around Europe, Africa and the Far East.

WHAT'S ON IT? The highlight is a devastating dub remix of Anesthesia's 'Dirty Kiss' by The Orb, their first for donkeys. Sri Pravana and Deviant Electronics conjure up some real heads-wimming rhythm collisions, trancers Total Eclipse get on the psychedelic tabla tip and Cosmos Diplomath push those low end bass buttons.

ANY COP THEN? It's chilled but thankfully without the wispy washy ambient birdsong nonsense. A sophisticated comedown. (KW)

★★★

Tayo Presents Planet Of The Breaks



Dust 2 Dust

WHAT'S IT ALL ABOUT?

A wide-ranging breakbeat romp mixed by Tayo Popoola, Friction resident and nu skool breaks media assassin.

WHAT'S ON IT? Breakbeat at its most enjoyable. Tayo's consistently spot-on track selection means classics from the last year (Freq Nasty's 'Freq-A-Zoid', Beber's 'Chief Rocka') fit snugly alongside ace exclusives from World Of Crime and Subphonic and pioneering breakbeat tunes like Dee Patten's 'Who's The Badman'. Top marks for unearthing Rebel MC's 'Tribal Base', which introduces ragga to Enya's 'Orinoco Flow'.

ANY COP THEN? Not one dull track or ropey mix make this flab-free, party-rocking selection probably the best breakbeat mix album yet. (DL)

★★★★

V Classics

V Recordings

WHAT'S IT ALL ABOUT? Exclusives from a bunch of drum & bass' heaviest heavyweights.

WHAT'S ON IT? Andy C's Ram crew, Ed Rush and Optical, Roni Size and fellow Bristolians DJs Die and Suv, Dillinja, Adam F, Lemon D and Peshay. Pretty hefty, then.

ANY COP THEN? If you like your drum & bass rock hard but equally melodic and musical, then this compilation has your name writ large upon it. Ram Trilogy's twist up of DJ Krust's nuclear 'Warhead' probably comes out as favourite, but Lemon D's 'Do It' is a classic too, and no one really puts a foot wrong. Even if, at 19 tracks, some might find it a little hard to digest in one go. (BW)

★★★★

Hi-Fidelity Dub Sessions Volume 1

Guidance



WHAT'S IT ALL ABOUT? Rub-a-dub-dub herbal riddims ride into town on the famed Chicago house label.

WHAT'S ON IT? A mixture of old, licensed tracks and newer stuff (primarily from the multi-talented Paul Hunter), as the likes of Seven Dub's 'Rock It Tonight' and Uptight Productions' 'Get Uptight Man' ease themselves into the required smoky vibe. Hunter's dub of Small World's 'Livin Free' completes the trio of essential cuts which form the backbone of the album.

ANY COP THEN? Sidesteps the often suspect nu-skool dub market in favour of a touch of class, and comes up with the perfect soundtrack to an evening's chillin'. (CG)

★★★

Escape From Samsara Volume II

Trebleate

WHAT'S IT ALL ABOUT? London's premier hard trance club Samsara showcases some of the tunes which have made those hands rise, lifsize aliens bounce and glowsticks shake.

WHAT'S ON IT? Amyl and head-massages all round with Choc's spicy 'Bombay Aloo'. Bouncy techno from Zen Terrorists and Tinrib-esque hard NRG hoovers by Cybernaut, finishing off with a good ole 172 bpm stomper from Lab-4. Ouch.

ANY COP THEN? It's so damn uplifting – in the wrong surroundings this sort of cheese should be kept in the fridge. But in THE Fridge or any other sweat-soaked club box, these tunes will make your night. (CT)

★★★

Felix Da Housecat's Clashbackk

Livewire

WHAT'S IT ALL ABOUT? The feline-obsessed house prince pulls out the stops for a round-up of stuttering stripped-down house-funk from his Clashbackk label.

WHAT'S ON IT? Downtown Chicago-jack tracks, kickdrum mayhem and taut saline grooves. There's not only Felix's dancefloor detonation (his Aphrohead chunker 'Blindman Willy' for starters) but also highlights from Clashbackk's party groove back catalogue.

ANY COP THEN? A surefire techno/house winner, though it's stuck firmly in a one mood groove. (EW)

★★★★

Compilation Of The Month 2



Kosmonauts - The Sound Of Kosmo Records

Kosmo/Logic

IF it's true that all great dancefloor cuts should have just one sound, noise or vocal that'll haunt you forever, then it's hardly surprising that this lot are currently knocking out the hottest production line around. Okay, so Tom Novy (of Novy Vs Eniac fame) and his crew were voted Germany's best dance label back in 1997, but two years on, we're finally catching up. And this album, the potted highlights of last year's collection mixed by Novy himself, is a great place to start.

If you've ever heard anything by Da Hool or Nalin & Kane, you'll know what to expect. This is progressive house minus the epic bombast, the stupidly long breakdowns or the pretensions to orchestral overload. Instead, stripping things back to a raw, haunting minimalist ethos, it's like Kraftwerk loved up down the Love Parade. And each and every tune is a stone-cold winner with a joker up its sleeve. Whether it's the enormous kettle drums of Dial M's 'Beatbox', the deranged rock 'n' roll piano boogie on Novy Vs Eniac's 'Someday' or that talking synth on Phil Fuldner's 'The Final', this is the sound of a label on a true roll. DJ Sebbo relies on a killer-bees bassline, Niels Van Gogh taps into a beautiful vocal refrain, and Danil Konig goes for the old school hardcore vibe.

In a world where few labels are truly patenting their own unique sound, Kosmo are doing it in style. Kosmically kool.

★★★★★

Calvin Bush

Spliffen Sie Englisch Different Drummer



WHAT'S IT ALL ABOUT?

The Birmingham label pays homage to Germany's rising new funky vibes scene with 11 exclusives from its leaders.

WHAT'S ON IT? New tracks from a host of funky Fritzes doing their best to convince us that there's far more eclectic skills than previously imagined on their scene. Names like Jazzanova, Beanfield, Karma, Shantel and Marshmellows are probably already familiar, while Kosma, Clark Nova and Pre-Fade Listening are the ones to watch.

ANY COP THEN? Doing for Germany what Source's 'Source Lab' series did for France, this goes a long way towards mapping a great new German sound. (CB)

★★★★

Clusterfuck Cluster

WHAT'S IT ALL ABOUT? Reminisce with fondness as the Liberator-run Cluster abuse your cranium with this gathering of the label's first 10 releases.

WHAT'S ON IT? More minimal than its big brother label Stay Up Forever, the Libs, Guy McAffer and DAVE the Drummer all appear. Ranging from percussive acid to dark, heads down techno, even a funk injection with the Hardfloorish 'What Is Soul?' by Pressure Drop. Dark 'n' dirty assed techno even a squirt of Jif couldn't shift.

ANY COP THEN? A full range of techno missiles which will make yer squat parties quake, while your mother gurns and bears it. Should've been in the mix though. (CT)

★★★★

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With guest reviewers
Jumping Jack Frost & Bryan Gee

Two of the best-known jungle-heads in the world, together **JUMPING JACK FROST** and **BRYAN GEE** run one of the best jungle labels in the world – V Recordings. As well as being the main man behind top London jungle night Movement, Bryan has also done his time licensing early R&S singles for Rhythm King in the UK and still does sets on pirate Kool FM. Frost was the man behind early jungle anthems like Leviticus' 'Burial' and Firefox's 'The Warning', and remains one of its pioneering figureheads, DJing everywhere while still trying to catch every Manchester United game. Now, to follow up the superb 'V Classics' album, there's a new compilation, 'Planet V' out this month. So we asked the tearin' twosome to review this month's singles.

Donna Dee

Hooked
Mecca

If you haven't sampled the delights of one of the best UK garage albums yet, here's a great taster. Reminiscent of the finer deep house moments of Steve 'Silk' Hurley, 'Hooked' basks in warmer streams of emotional pull than most of its counterparts, with great vocals too. Ruff Driverz provide the commercial remix, while 500 Records' in-demand reworking of 'Clock The Dough' is also included.

★★★★

Bryan: "If it was back in the day, Robert Owens would be singing on this. It's like a Fingers tune. I met her at Music House, and it turned out she was a budding engineer and was producing half of the early speed garage stuff. Yeah man, I'm feeling this. To me, this is just house music."

★★★★

Frost: "Donna used to give me her tapes when she was just starting off. I like this, it's like a traditional house thing without the cheese."

★★★★

James Brown

Funk On Ah Roll
Inferno

HE may be pushing 763, but the Godfather Of Funk can still provide the necessary backbone of grunts, snorts and screams for remixers to do their thang. Rhythm Masters, Ruff Driverz, Bump & Flex and the Funk Monk all provide more mixes than a 21st Century Kenwood food processor. Papa's got a brand new handbag, it would seem.

★★★★

Bryan: "I don't mind the Rhythm Masters mix. I like James Brown, but nothing like Frost."

★★★★

Frost: "The Rhythm Masters mix isn't bad, but the only one that's any good is the 'S Class Mix'. James Brown is the hardest working entertainer ever. I saw him at the DMC mixing championships a few years ago. He still had the energy. Overall this record is more a novelty and probably done in two weeks, with them just arranging the vocal over some track."

★★★★

Capriccio

Get On Up
Defected



SURELY another massive hit for this new label to follow on from 'Can't Get Enough'. This cover of the old Jazzy D tune comes on like the largest track Mousse

T never made. We're talking disco-house bliss with a chorus you'd have to be mute to stop yourself spooning along to. Cool Jazz 'N' Groove remix too.

★★★★★

Bryan: "It's just a cool funky house track. It's got energy and you can get down with it on the dancefloor. I'm into my Eighties disco thing. I'm feeling it, definitely."

★★★★

Frost: "I'm quite into this, the 'Capriccio Dub'. It's got a sample from Mellow Man Ace – the keyboard. I like my house. I really like Cassius. And that Van Helden single – phwoar!!"

★★★★

Lenny De Ice

We Are IE (Remixes)

Distinctive

TRULY one of the seminal tracks which diverted the early Nineties hardcore scene towards what would eventually become jungle, 'We Are IE' still sounds deliciously perverse. But what a disappointing set of remixes – Johan S, Bulletproof and Hybrid all fail to capture the original's raw energy. And how come no jungle remix either?

★★

Bryan: "We tried to sign this one up as well! Everybody was after it. This was THE anthem. Maybe one of the biggest hardcore/jungle tunes and one of the first with something different and a jungle, dubby feel. It lasted for years. With these mixes, they're just bleeding the tune and trying to make money out of it. If someone's going to do it and take it to the next level, fair enough. But don't remix it to bleed it."

★★

Frost: "Would I ever remix this? Nah. I'd leave it to Grooverider. Personally, I think it should just have been left alone."

★★

MC Det & MC Skibadee

New Style Avengers

white label

TWO of the smoothest sharp-tongued MCs in the jungle world hook up for a joint excursion into edgy hip hop that's as spooked as Amityville but far more welcoming. 'New Style Avengers' walks it with the deepest of double-bass lines, while 'Slow Mo' is surely ironic, given Skibadee raps so fast, it might as well be triple Dutch.

★★★★

Bryan: "I saw the video for this on The Box. It's great – it's got them dressed up as The Avengers. One thing about Det is he's got energy. This is a cool piece, it's a funky track. And they're trying to do something different. They're not just trying to follow US hip hop. A nice party track."

★★★★

Frost: "I do gigs with these guys all the time. I call them double-time MCs, cos they're so fast. Like the Fu-Schnickens and Das EFX. You get twice the amount of information. MCs? We're using Moose, Dynamite and GQ at the moment. Skibadee is actually very precise, he gets a lot of lyrics in."

★★★★

Faith Evans Featuring Puff Daddy

All Night Long
Bad Boy/Arista

NOWHERE near as arresting as her still-huge r&b anthem 'Love Like This', 'All Night Long' chugs along groovily enough, with the requisite guest rap from Ms Evans' boss Puff Daddy. Certainly a long way from crap, but falling far short of the kind of imagination and innovation needed to pick up r&b ears in these highly competitive days.

★★★★

Bryan: "Aw! Five out of five. Nah, four. Ahhh. . . the voice of Heaven. She's definitely underrated. Beautiful voice."

★★★★

Frost: "This is off the album, isn't it? She hasn't got the charisma of Mary J, she hasn't got the coolness of Lauryn Hill, but she's been behind the scenes for a long time. Writing songs, as a backing singer, very underrated. And bouncing back after all the controversy. Like it."

★★★★

Madonna

Nothing Really Matters

(Kruder & Dorfmeister Remix)

WEA

IGNORE the excruciating – even for h* *db* g fans – Club 69 mixes. Kruder & Dorfmeister's 11 minute downtempo workout is so relaxing it might as well be a big Radox bubble bath. The hypnotic, shuffling groove and muttered vocals aren't really Gatecrasher fodder, but they are the best thing we've heard from Maddy since the glory days of 'Justify My Love'.

★★★★

Bryan: "Yeah, I met these boys before. They do like slow drum & bass don't they? Madonna, she just keeps going and reinventing herself, doesn't she? She just grows up with you, changing her image so while we're getting older, we're not leaving her behind. You got to let 'Ray Of Light' grow on you."

★

Frost: "I didn't like the last Madonna album. She's very shrewd. She wanted Roni do some stuff with her before. When we were on tour, she wanted to come down to some of the shows, but she never made it. I ain't feeling this at all."

★

Shy FX

Bambaataa (Remixes)

Ebony

GOD knows why anyone would want to remix THE jungle anthem of last year. You might as well try to install the Eiffel Tower in your living room or bungee jump off your mantelpiece. Roni Size and Dillinja bravely accept the challenge without ever losing sight of the original's genius, while Shy himself clocks in with a remix of the original's B-side, 'Funksta'.

★★★★

Bryan: "The original of 'Bambaataa' brought drum & bass back. It showed everyone you don't have to use a lot of the noises and stuff to make a big drum & bass track. It was so simple, it just had the main ingredients, but very effective. The remixes just don't really cut it. I mean I'm playing both of them out and getting a good response but the original, that's the one. I do like the remix of 'Funksta' though."

★★★★

Frost: "I know this one. The original was classy, funky, sexy, simple, but the mixes don't really come close."

★★★★



Jumping Jack Frost and Bryan Gee's Single Of The Month



Incognito

Nights Over Egypt (Remixes)

Talkin' Loud

THE Jones Girls' old Seventies soul Cortina classic gets a timely update from the Brit funk stalwarts. Masters At Work stay faithful to the Philly/Salsoul disco groove in a similar style to Nu Yorican Soul's 'Runaway'. MJ Cole livens up proceedings with some cunningly constructed two-step beats. Both mixes are bound to be enormous.

★★★★★

Bryan: "I loved the original. If you can do the right thing and update it, it's alright to do a remake. But if you're gonna rinse it cos you know everyone's gonna like it... it's easy. MJ Cole's mix doesn't do nothing to make you think, 'Yeah!' I ain't even heard much of MAW's mix yet, but what I'm hearing already... phew! This is a treat man. I'm there on the dancefloor man, my eyes closed. This is the one."

★★★★★

Frost: "MJ hasn't done anything with his mix. Average. Let's check the Masters At Work mixes. (Listens) You can tell the difference with MAW's remix. You can tell they know the original record. Incognito come good."

★★★★★

Luke Slater

Planetary Funk Volume 6
Peacefrog



THE quiet man of British techno makes quite possibly its loudest, hardest full mental racket. 'Calm Down' is clearly ironic, 'Take Back' hits white-light-white-noise levels of minimal intensity, while 'Raise Up' and 'Fast Forward' revire the spirit of acid house in a malfunctioning cyborg run amok in downtown Detroit. Uncompromising stuff, as ever.

★★★★

Bryan: "I like his stuff, it's got a little groove in it. I'm into soulful techno, deep techno. This is industrial, but it's got a nice tribal groove going on."

★★★★★

Frost: "When it comes to techno, I like stuff like Jeff Mills, Carl Craig, Underground Resistance, Dave Clarke, Dave Angel... I can hear the funk in this."

★★★★★

Aquasky

The Stalker/Bulletproof
Moving Shadow

FORMERLY jazzy-jungle's finest exponents, the Aquasky trio have clearly been tormented by having to extricate themselves from their major label deal. The return to their original home Moving Shadow sees them attack their

legacy with meat cleaver beats - 'Stalker' includes tough soundtrack shards, but 'Bullet Proof' turns up the dark till your eyes hurt.

★★★★

Bryan: "Oh yeah, Aquasky. Sometimes I look round my office and they've been sending DATs to us. It's there, so somebody must have made contact, but I'm sure I don't know them [laughing]. If you said, there he is, I wouldn't know. In fact, this is the one that he sent me! Not groovy enough."

★★★★

Frost: "I like the jazzy stuff but this stuff doesn't suit me. It hasn't got that sexy drum & bass feel that I like. It's just very technical, it doesn't have that certain something about it. Moving Shadow are still on it, though - Calyx, Dom & Roland, Flytronix."

★★★★

Niels Van Gogh

Pulverturm
Kosmo

TOM Novy's Kosmo are just about the hottest hard trance-house label around right now and here's why. Another epic to match anything Nalin & Kane have ever done, 'Pulverturm' is dreamy without being over-emotional, haunting without being scary and tough without wearing knuckledusters. The Untidy boys do the remixes. Korking.

★★★★★

Bryan: "You're lucky we didn't set the dog on you, boy! Alright? You're in Brixton now!"

★

Frost: "God, this is so bad, man, I'm gonna throw it against the wall."

★

ATB

9PM Till I Come
Data

LIKE all the best hard house pumpers, '9 PM' sounds like any other peak-time track until the breakdown, when the cutest guitar lick this side of an Orbital anthem sneaks in by the back door. Already massive for the likes of Seb Fontaine and Graham Gold, it's a heroic launch for the Ministry Of Sound's new label.

★★★★★

Frost: "Bullshit. One for the effort of going into the studio."

★

Hollis P Monroe

I'm Lonely
XL

Crafty Terence Trent D'Arby-sampling, slightly acidic deep house wiggler gets a proper release at last. Bound to be big, if only because the endless repetition of the phrase "I'm lonely and I need to be with someone" is bound to cause a mass bout of copping off all over clubland. The 1999 equivalent of Spandau Ballet's 'True'. Only good.

★★★★★

Bryan: "It's got a nice build-up this record. A good mixing tune. Everyone's getting back into their Eighties vibe. But it can get a bit silly. 'I'm Lonely'. That's Lil' Louis isn't it? It's Terence Trent D'Arby? Sounds like Lil' Louis."

★★★★

Frost: "Nah, don't like the strings, it's like a church organ. This starts alright but it just doesn't do anything. Very bland. And I'm not taken by Terence's vocals. Like a chicken with no seasoning."

★★★★

Method Man

Judgement Day (Remixes)
Mercury/Def Jam

THE Wu-Tang's most spittle-flecked rapper returns with a cut off his 'Tical 2000' album remixed by Tricky and Roni Size. The former lends his version a suitably doom-laden world's end feel, while Roni Size fails to match the jungle/hip hop heights of, say, The Jungle Brothers/Urban Takeover switch, despite the tingling Detroit riff and powder-keg percussion.

★★★★



Bryan: "Oh yeah, that's our boy's remixes. [Laughing] No partiality there, right? The mixes are banging, you get the combination of the jungle and the hip hop and they're tearing. I'm playing the vocal mix and the dub one and they're going down a storm."

★★★★★

Frost: "I like Method Man, but I gotta say, he hasn't moved on. If you've got 'Tical' you don't need the new album. He hasn't advanced. He's still got the lisp, he hasn't taken it up a level. Whereas you've got people like Inspectah Deck and Capadonna giving him a really hard run for his money, lyrically and with styles."

★★★★★

Todd Terry

Blackout
Resolutions



UNBELIEVABLE. Todd Terry goes jungle and rather than the gore-fest of lame beats and ersatz American fodder that you'd expect (wouldn't you?),

'Blackout' is a propane-fuelled psychotic beauty that's already nuking dancefloors. Helped by its "time to blackout" intro and tipping the nod to Ed Rush *et al*, here's proof that, like Armand Van Helden, Terry is that rare thing - a US producer who can truly dabble like a devil.

★★★★★

Bryan: "This is going down, it's got a nice party feel to it. Todd is history, man. I've been playing his records since I first started, and once you can do shit like Todd Terry you can adapt to anything. I got to respect that. He's done it right."

★★★★★

Frost: "When I first heard Todd was making jungle, I was a bit, 'Yeah!' Some people wouldn't even have listened to it. But I've been playing it out and it's been getting a wicked reaction. He's got the EQ right, he's got the vibe right, he's using a Jonny L break, I think. A lot of people outside jungle try to do it and do it very badly, but not here."

★★★★★

Waveform

What's That Sound
TCR

ANOTHER key figure on the new school breaks scene, Mikey James, rolls out the breaks like a hot knife spreading butter, eschewing the scene's fascination with all things monstrously deep and dark in favour of a 70mm soundtrack feel that never cuts short the funk. 3-day breakdown alert too! Boundary Hunters take it more minimally edgy on the flip.

★★★★★

Bryan: "I've listened to some of that new school breaks stuff. Freq Nasty, boy! It's different, but I don't feel it. And I don't feel this either."

★

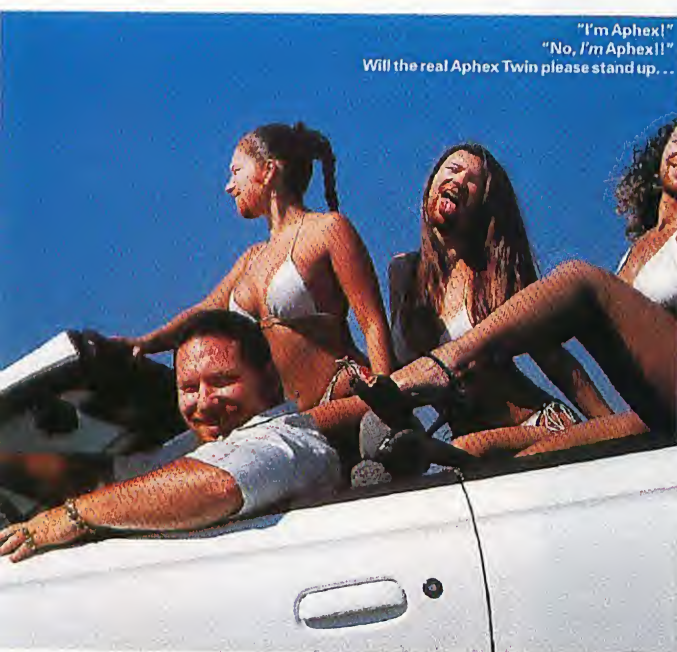
Frost: "I'm not into the new school breaks thing at all. DeeJay Punk-Roc I'm into. I like his concept. But it's not the same kind of thing, is it? He's more electro and hip hop. This has got some nice edits and some nice kicks. Good background sounds too."

★★★★

Phats & Small

Turnaround
Multiply

MUCH as we're sick-to-suicide with Stardust imitations, it has to be said that few are as sucker-punch irresistible as this one. An identikit track with a vocal that sadly lacks the



"I'm Aphex!"
"No, I'm Aphex!"
Will the real Aphex Twin please stand up...

sensual ooze of 'Music Sounds Better With You', this is still a faithful enough replicant to be absolutely goddam massive. Phat and large.

★★★★
Bryan: "Right, it's the disco thing again. Whatever happened to Dave Lee Ray? When he was doing this shit, he was way head of everyone, no one was even on it. This is very like Stardust. To me, those guys definitely felt it. But when I listen to this, it's like someone listening to Stardust and trying to do it. Whereas Stardust was a natural thing. We don't need no Stardust clones."

★★★
Frost: "It's got a nice feel, beautiful sounding filters to build it all up. But that vocal really bugs me."



Photo & Small

Armand Van Helden
Dance To The Drummer's Beat
White label

READY circulating your shops in semi-legit white label form, the latest from Mr Van Helden has Urban Soul's Roland Clark setting away about being given some powers. Which must have perked him up no end. Perhaps he had the flu. Fans of

Armand's harder style might turn their noses up at this gentle garage singalong, but if you like Ten City or Joe Claussell you'll love this.

★★★★★
Bryan: "It's got a phat bassline, a phat groove. But no way as good as the last one."

★★★
Frost: "I loved 'U Don't Know Me' but I don't think this is anything as good as that. I've been hearing it on Kiss. Van Helden is very talented. He's got a lot of drum & bass influence in him. He comes across as very versatile. This reminds me of Byron Stingily."

Aphex Twin
Windowlicker
Warp

WORTH buying for the cover alone (a still from Chris Cunningham's insane West Coast hip hop spoof), 'Windowlicker' is as close to catchy as techno's number one nutter can get. Tapping into a rich vein of twisted electro-pop and spluttering Eighties Miami bass, imagine Art Of Noise's 'Moments In Love' cut up by Freddy Fresh after no sleep for seven days and nights. Deranged and delightful.

★★★★★
Bryan: "When I was at R&S, we signed Aphex up and did his first track, 'Didgeridoo'. He's alright, he's cool, just a normal, er, techno man. But I'm not a fan of this kind of techno at all. I prefer the more Detroit stuff, Dave Angel, Dave Clarke... I just like to hear rhythm, whatever kind of music it is."

★★★
Frost: "I'm not into this at all."

Herman Kelly
Dance To The Drummer's Beat
OST

SOMETHING of a jazz-funk disco classic from 20 years ago that's been bootlegged, borrowed and cut up more than most gets a proper reissue. With (didn't you just know this was coming?) an old school-style re-edit from London's own Larry Levan acolyte, DJ Harvey. A great track to launch a reissues label which looks like delivering the goods.

★★★★★

Bryan: "[Starts singing] 'Let's dance/Let's dance to the drummer's beat'. I liked the original, but it was never nothing major for me. It is timeless. Harvey's remixed it without you even knowing he's remixed it."

★★★★

Frost: "This was never really a big track for me. Harvey's remixed it? Ah, my mate. He's definitely the man for the job cos he's just in this era. You want a party with a disco vibe, just get Harvey in. I was never crazy about this."

★★★

System F
Out Of The Blue
Essential Recordings



THIS year's Binary Finery? Ferry Corsten may not be a name cropping up too often down yer local ale hostelry, but give it a few months.

Also behind the over-sized Moonman remix of Cascade on Hook, 'Out Of The Blue' is the kind of trance monster that leaves you agog on the dancefloor, hugging pillars and cartwheeling into the DJ booth to ask what it is. Don't worry. We've all done it at some time or another.

★★★★★

Bryan: "It's European club music, innit?"

★★★

Frost: "Another one that's just so... The formula, the rhythm, for me, it's just back to the same thing again. There just ain't nothing in it for me, I just ain't feelin' it."

★★

Underworld
Push Upstairs
Junior Boys Own

THE first single proper from 'Beaucoup Fish' falls under the shadow of the awesome club maelstrom that was last month's hear-it-everywhere promo, 'King Of Snakes'. The relentless night-flight-to-Romford rhythms are still there, alongside the rising crescendo of crashing madness and Karl's juddering vocals, but it still just about leaves you standing. Mixes come from Adam Beyer and Roger Sanchez.

★★★★★

Bryan: "Sanchez does some good underground New York house. I'm a Roger fan, but I think this is all about 'Give me the money, give me the money!'"

★★★

Frost: "To be honest, I'm not really aware of what Underworld are. I know the name, but I couldn't tell you none of their tunes. Sanchez? He's cool. He's into his drum & bass as well. When we played in New York, he was there with his black beret and his glasses. The original's just not me."

★★

MUZIK'S Single Of The Month



Eminem

What's My Name

Interscope

DESTINED to be the biggest rap tune of the year, Eminem is Dr Dre's new prodigy. But forget the legacy of Snoop Dogg and the crew. 'Slim Shady' is so dumb it's probably already signed up for the next in the 'Airplane' series or the follow-up to 'Something About Mary'. It's also that rare thing - hugely funny. Coming on like the wackest goofball since Austin Powers, Eminem narrates the havoc of being the world's most put-upon nerd, pondering "which one of the Spice Girls I'm gonna impregnate" and screaming out, "How you gonna feed me, Mom, if you ain't got no tits?" The moment you hear this, whether on Westwood or daytime radio, you'll be dancing the jerk like Steve Martin on uppers. Insane, deranged and a pleasure to know.

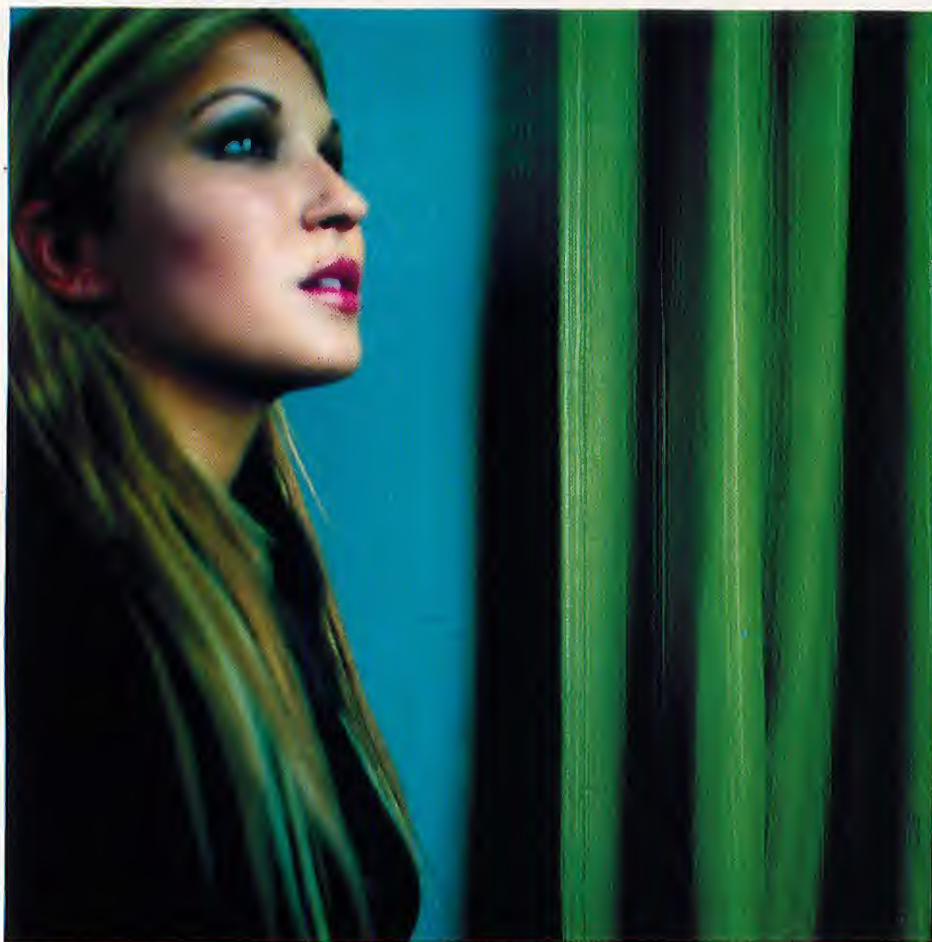
★★★★★

Bryan: "Oh yeah, I know this. I don't know why but I thought it was by Redman! This tune's bad, funky. I'm into it. Dr Dre as well, man. Bad producer, what more can I say?"

★★★★

Frost: "Sounds more like Skee-Lo to me. Shit. This is what we call rap, not hip hop."

★★★



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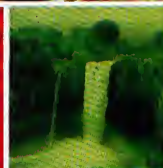
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Music, Soul, Nature

thanks
to family, friends, and all who
have given us such a warm
welcome.



TRAINSPOTTING

10 PAGES OF UNDERGROUND REVIEWS

VitalRelease

Satoshi Tomiie

Darkness
INCredible

The first real classic house tune for 1999 sees Tomiie team up with house music's classic voice, Robert Owens, and a spoken thang from the ubiquitous Cevin Fisher. Roberts' soulful, pleading vocals ride a dark tribal groove with some big moments. Real sleazy house for real sleazy clubs. (TF)

★★★★★



Singles

Sylk 130

The Reason
Ovum, USA

The amazing King Britt teams up with the ever-dependable Dave Morales to create a beautiful, lazy yet hypnotic joint. DJ Sneak gets all trackhead, as you'd expect, but it's Morales who provides the accessible but very cool moments. (TF)

★★★★★

Rick Preston

Ultra Suede
Glasgow Underground

Out of San Francisco, this sees Rick Preston get to grips with a jazzy Seventies-influenced joint that brings to mind 'Make My Dreams A Reality'. A real good old happy happy house record just in time for the warm weather. (TF)

★★★★★

Junior O

The Story Of O
Narcotic, USA

Either this is Junior Sanchez or another X-large Spanish septic tank altogether. Anyway, back to the review... Hard 'n' harsh ghetto beats, filtered funk and a spoken female vocal. Love this a lot. (TF)

★★★★★

The Fifth Edition

On The Road Again
20:20 Vision

Ralph Lawson's 20:20 imprint moves from strength to strength with another floor-busting release. This time, it's the turn of the Solomon/Harris/Diesel classic 'Road Trip' to get flipped and dipped by the nation's house favourites. Ralph and Carl jack things up while the Future Homosapiens rock it with some fat disco breaks. And, of course, the original's there in all its glory. (KM)

★★★★★

Boo Williams

Thera Jaz
Nepenta

Chicago geezer Boo has made a real name for himself (via Relief and Cajual releases) for deep soulful music mixed with jazz. This EP carries on that tradition and it's a real house-head's treat. The jack in the box though is the acidic jazz-jack groove of 'Party Time', a real slice of jump-up Chicago. Excellent. (TF)

★★★★★

Mutabaruka

Dis Poem '99
Guidance, USA

Bobby Kondors' classic Nu Groove cut gets the once over from Anthony Nicholson/Ron Trent and the Reel Houze crew of Roberto Mello and Dominic "DJD" Dawson with awe-inspiring results. Trent & Co take it deep with a mix that'll no doubt please the Spiritual Life fans while Reel Houze turn up the floor pressure with a killer slab of Nineties dub-dancing. (KM)

★★★★★

Raw Essence

Lovin' Game
Z Records

That unstoppable force in Brit-disco, house and garage that is the man like Dave Lee does a do-over of Brainstorm's Northern soul/London boogie Seventies classic 'Lovin' Is Really My Game'. The much sampled strings are well to the fore in a well produced slice of Nineties disco. (TF)

★★★★★

Jason Jinx

NY Experience
Subliminal

New York producer Jinx's first outing on Subliminal is a much more underground affair than recent releases. Twisted dark keys meet a harsh groove that should suit the Twilo muscle queens as well as Subliminal's original fans. (TF)

★★★

Madonna

Nothing Really Matters (Remixes)
Maverick

Forget the ridiculous Club 69 efforts and head straight for the massive Kruder and Dorfmeister mix. Clocking in at a cool 11 minutes, Vienna's finest take you on a ride on

the Nu Yoric groove train, ending up at space-station Idjut Boy. Full respect to artist and remixer for the fattest slice of major label vinyl (so far) this year. (KM)

★★★★★

Toka Project

Be Free

Guidance, USA

Guidance well and truly back on form with a new look and a spate of releases that have put most of the deeper labels to shame. Nottingham's Toka crew drop their disco bombs 'Be Free' and 'Pale Rider' that'll no doubt provide much Balihu-style dancing everywhere they're played. (KM)

★★★★★

Pascal & Teddy G

Explosion EP

Disques Rotax, France

It takes balls to cover an Isley Brothers track. Thankfully Lyon's Pascal has enough for everyone who's ever tried and his version of 'Disco Night' errs just on the right side of the good fun/bad taste axis. Add to that a couple of funky hip hop fused deepsters from Teddy G and a cool EP is the result. (KM)

★★★★★

Two Banks Of Four

Skylines Over Rooftops

Sirkus

The latest release from the fine Sirkus stable sees Soma's Maas get to grips with the wonderfully soulful 'Skylines Over Rooftops'. Maas take TBOF's end-of-the-night vocals

and drop them over a tough electronic groove. A lovely record. (KM)

★★★★

Blinded Junkie

Dizzy's Dream

Sugardish, USA

As the shock of the dance world trying to make filter disco a *bona fide* musical category refuses to leave my head, yet more fine house records that creatively sample the past pop up. And this, while not being the most interesting record of the month, certainly works. (KM)

★★★

Funk Element

Recycled Funk EP

Primary

Unfortunately there's no track information given on this release, but if early DJQ stuff is your thing, then A2 on this 12-inch will no doubt satisfy. Tough beats and swinging samples set it up and some clever groove manipulation keeps you hooked. Simple but effective. (KM)

★★★

The Prophet

Look Into The Light

Black Jesus

A fabulous dark tracky groove courtesy of the UK's Nigel Hayes. A relentless hypnotic vibe with subtle effects and some soulful male vocals at the end, I thought this was a good record, played it at Basics and... Fuck! (TF)

★★★★★

Label Stable

The boys behind **FORENSIC** give us a full lab examination of their label

What can people expect when they pick up a Forensic release?

They can expect deep jazzy house with a slight live element. We've got some really good musicians at our disposal who can take care of guitars, percussion and keys, although this isn't a label policy. We're also into the more tech-house side of things.

Which artists have you released records by?

A lot of the stuff released has been produced by ourselves (Scott Bradford and Chris Scott are Paper's New Phunk Theory) but we've also released stuff by Boston's Dana Kelly (under the DKMA name).

What's been your most successful release?

Lexicon Avenue's 'Here I Am'. It was our first release and it's still selling. Deep Dish played it on Danny Rampling's show.

What's inspiring you at the moment?

Anything on Svek, Low Pressings or Circulation, to name a few.

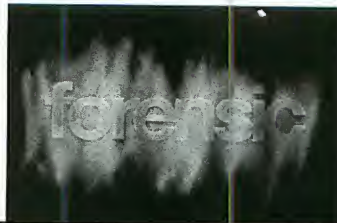
What makes Forensic different?

We wouldn't say we're being different, but nothing will get released unless everyone involved at the label is 100% behind it.

And, finally, what can we expect from Forensic in the coming months?

DKMA is in the process of finishing a second EP and we've also had a track from Rob Reives from New York's Floppy Sounds.

Rob Reives' EP will be released on Forensic soon



VitalRelease

Black Moon

Warzone LP

Duckdown/Priority/Virgin

Six years after their debut album and a whole heap of contractual wrangling, Black Moon are back with more of that sparse, funky, Brooklyn horrorific. There are some fine moments on this record, but basically it's the giant bass sound and a swinging rhythm that carries it. Huge.

★★★★★



Singles

Scorzayzee

Hollywood Set

Out Of Da Ville

Another young gun from St Ann's, Nottingham, Scorzayzee does the US thing as well as most Americans. A tight track combined with a good flow and nice tone. Staying within the blueprint of the likes of Nas but doing it with style.

★★★★★

Skeme Team

Plan A

3-2-1, USA

A Brooklyn underground supergroup featuring Pumpkinhead, Word A'Mouth, Non-Phixion and the Arsonists over beats by Venom and IOK. Superworld-splitting, word-spitting rhyme nastiness is complemented best on the Sufi-spinning string thing '14 Years Of Rap' but it's the lyrics that are carrying the weight.

★★★★★

Big Daddy Kane

Hold It Down

Blakjam

There are moments on Big Daddy Kane's seventh album that aren't too bad. Honest. But this isn't one of them. Straightforward r&b nastiness which isn't rescued by 'Uncut Pure' on the B-side – there really isn't enough oomph to the beat to make this better than poor.

★★★

Afu Ra

Whirlwind Thru Cities

Gee Street/V2

Jeru sideman and sometime Rae & Christian collaborator marks his Gee Street debut with mystical tralala and moody samples, particularly on the crawling 'Trilogy Of Terror'. Both tracks start with nice little cutups from Primo, but it's 'Whirlwind...' which shows that there's something about him.

★★★★★

Funky DL & ATL

Triangular Rotation

Washington Classics

The Funky one uses his own label to showcase the talents of his crew, ATL, who remix 'Triangular Rotation' and then offer up 'Is It A Dream?' – a laid-back, jazzy affair with more telephone messages than a BT exchange.

★★★★★

Blak Twang

Growing Up Memories

Blakjam

Taipanic reminisces on the romantic conquests of his teens, which gives him a

chance to flex some funny, clever lines, but it's 'Don't Test' that's really doing it here, not least because of the inspired backing vocals.

★★★★★

Various

Hall Of Fame Volume 2

Jive

Second volume of Jive UK's new samplers contains the latest sacrament from Kris "God" Parker featuring Buckshot, Killah Priest, Redman, Prodigy and the right reverend Run of DMC. The music ain't all that, but you can't mess with that kind of line-up, especially when KRS is spitting as hard as this.

★★★★★

Buckwild

Burn Me Slow

Kurup Money/Fat Beats, USA

The excellent producer Buckwild brings out an EP featuring OC, Resevior (sic) Dogs, Kurup and Big Pun. All his full, funky, eminently musical specialties are here, but it's OC over a piano riff to die for who carries the day.

★★★★★

US

Niggaz

House Of Power/Dangerous, USA

Harsh, harsh, harsh. A simple drum box beat, fat, flat scratch, morse code rhythms and a hundred and one rhymes using that word. The other tracks don't match the impact of 'Niggaz', but it's well worth checking just for that piece of off-centre street nastiness.

★★★★★

Sir Menelik

Space Cadillac Remix

Rawkus, USA

The dark knight returns in the company of DJ Spinna, who turns the original into a sparse funk thing which explodes with the squelchiest bass you'll hear. Backed with more El-Producto weirdness ('Game Time') and Spinna's 'Terrorworks', it's quite a festival of strange.

★★★★★

Timbaland

Here We Come

Virgin

You'll have heard it by now – Spidey sense says HIT. Yes, climb the walls to that stop-start style and listen to Timbo tell us that he doesn't care if people say he can't rap (while rapping like he's on a Euro-house smash). Funny.

★★★★★

The Numskullz

Volcanics EP

Hombre

The Numskullz get all cheery on our asses. But hey, why not? Actually, it's only 'G.O.D'

that really goes flat out for the party – 'Volcanics' itself is as moody as they come. Intelligent, well put together melodic music with Rola's rock solid rhyming. Check check.

★★★★★

Albums

Mystikal

Ghetto Fabulous

Jive

A huge Number One in the US, Mystikal is a N' Orleans Busta-style shouter. To say his rhyme style lacks subtlety is like saying Glenn Hoddle has slightly esoteric religious beliefs. The music is sparse, keyboard-based mule-funk, but even if it was more varied you'd surely get bored of his voice.

★

Spice 1

Hits

Jive

You may be surprised to hear that Spice 1 has a greatest hits out, but the Oakland rapper is still big news Stateside. If you love him, you'll already have most of the gang-banging, funky guff on this disc. If not, you certainly won't want to get it in 1999. Ho hum.

★★★

Mass Influence

Live From Mitchell Street

Uppercut

The Atlanta undergroundists with a number of well-loved 12-inches and a fine cameo on 'Deeper Concentration' release their first album. Sparse basslines and beats and some fine rhyming show the influence of New York rather than the South, but it works very well without quite going ballistic.

★★★★★

10,000 Strong

The Theology Of Rhyme Part 1

Asiatic

A compilation of conscious, political and rhetorical UK hip hop put together to celebrate the 10,000 Man/Woman March held in London last October. Highlights include Moorish Delta, Crazy Noddy, Nkechi Da-Lyric and associates, Mikey Supa and Cyrus with Gamma. Overall, a view into a committed, intelligent underground.

★★★★★

Keith Murray

It's A Beautiful Thing

Jive

Keith Murray's in the clink, but not before putting out another album. The title says it all, a reference back to his one giant smash, 'The Most Beautiful Thing...'. But there's so little beauty in Murray's world that even Erick Sermon's (slightly lacklustre) production fails to elevate this particular effort.

★★★★★

Yuk-Mouth

Thugged Out – The Albulation

Rap-A-Lot/Virgin

The former member of the Luniz with a double CD that's supposed to show a more mature and personal touch. Hence, we suppose, 'Mackin' Vs. Pimpin'' or 'Baller Mode'. It's summed up by another title, though probably not in the way intended – 'Sad Millionaire'.

★★★

Imports supplied by Mr Bongo, 44 Poland St, London WC1. Tel: 0171-287-1887

Heart Of The Platter

DJ VADIM, the man behind transatlantic supergroup The Isolationist, talks us through their debut album, 'Orators Of Advanced Thought'

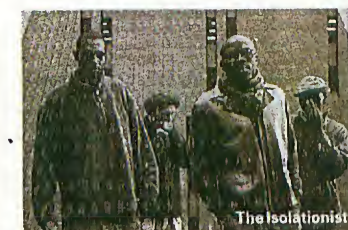
Virtually every track on the album, the music I gave the Anti-Pop Consortium, is not the music as it's come out on the album. I always change the music and it drives them loopy. It's just that they rap in a particular style and I think I can make the music better for that style. Like on 'Hydrogen Slush' he says 'your ears are my punching bag' so I got the idea of cutting up punching sounds, which is how the whole kung fu thing came about.

'Settle Down' is probably my favourite. It's one of the few tracks I've done uptempo. I feel like it's got a timeless feel. It's got old skool hip hop, mythical hip hop, new skool hip hop and the future aspect. If you look at Jurassic 5, I think their music's quite good and they've got a very funky flow, but they're only reiterating what came out 15 years ago. A lot of the stuff I listen to at the moment is old Pop Art stuff and early Stetsasonic and stuff like that.

And I just wanna take that and bounce it back into the future.

'Laser Tooth' has got a really hard edge. Mark B is really scared of that track – he says that track's evil. I think the album sounds different to everything else out there, but then every other producer out there thinks his record sounds different...'

'Orators Of Advanced Thought' is out this month on Jazz Fudge



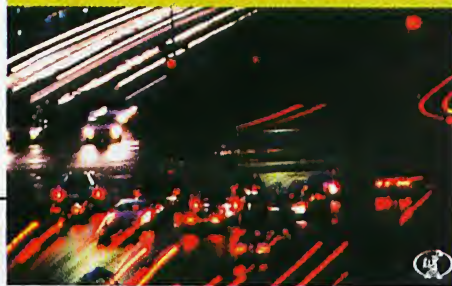
The Isolationist

VitalRelease

CASCADE

TRANSCEND

MOONMANS TRANCENTRAL REMIX



Cascade

Transcend
Hook

Quite simply the biggest trance tune doing the rounds at the moment and one that's impossible to ignore in clubland and on radio alike. Moonman provide the essential mix on this quality cut which first appeared in 1997 on sister imprint UG. (DF)

★★★★

Singles

Rozzer's Dog

World War 303

Stay Up Forever

Acid techno fury as Kristopher Needs and DAVE The Drummer serve up this month's squat party fave. Flipside 'Viagra Balls' moves along deeper lines, but drops in searing 303s when and where it really counts. (DF)

★★★

Jackshit

Cardiac Under Arrest

Eukatech

Noise terrorism is the name of the game as percussive stabs blend with melting polyrhythms to spectacular effect. Flip 'Splutter' offers the spinner more of the same, but with a tad more of the tribal. A tough release from this top imprint. (DF)

★★★

Aquarius

Swan

Memory

Major labels, get your cheque books out! This stunning cut from the label which brought us Binary Finery serves up the 1999 equivalent. If top composition, anthemic sonics and a classical touch are your bag, look no further. (DF)

★★★★

Mino & DJ Sangeet

Metropole

Transient

Transient's 50th single is a suitably psychedelic affair with a wicked intro, top atmospheric and a scorching acid stomp. Flip '3D' is heavy on the kick drums and even heavier on the acid. Nothing wrong with that. (DF)

★★★★

Blue Planet Corporation

Micromega (Remixes)

Flying Rhino

James Munro and Dick Trevor weld the original into a bass-driven, percussive monster. If that's not enough for you, the bizarrely named Choo Choo get all subtle and hypnotic on us. Something for everyone, in other words. (DF)

★★★

BT

Godspeed (Hybrid Remixes)

Renaissance

The return of last year's club anthem with Hybrid on the mix. The main version blends

their inimitable old skool hardcore-cum-nu-skoal-breaks style with all the classy melodies of BT's original. The dub is a four-to-the-floor house mix utilising all the grand soundscapes of the main mix. An awesome remix and one of Hybrid's best so far. (P)

★★★★

Starecase

The Other Side Of The Line

Hope

The great Bristol-based label can do no wrong. Starecase once again provide a cool underground yet lively release. The original mix is percussive and housey with a solid groove up to the light floaty drop, followed by a tuffier acid section. The remix uses a crisp breakbeat layered under similar melodies and basslines. Two super tracks. (P)

★★★★

Shoom

Abyss

Magnetic Productions

Abyss demonstrates how the simple things can often be the most effective. The main line captures everything and is used throughout, not just as an arms-in-the-air element to fill a breakdown. A huge bassline and driving rhythms add a solid backbone for the melody to dance about on. Highly recommended. (P)

★★★★

Faithless

Bring My Family Back

(Paul Van Dyk Remix)

Cheeky

Part of another huge package of remixes from Faithless. Van Dyk as always delivers an anthemic interpretation. Teasing melodies build over a pounding driving kick, dropping to a super-cool breakbeat section before erupting into a monstrously large synth riff and the unmistakable Faithless vocal. Jan Driver conjures up one of his hard funky electronic house numbers on the flip. (P)

★★★★★

CL McSpadden

Galea

UG

Another very strong release for UG. Galea does everything you want and expect from this fine Scottish label. Club rockin' solid UK progressive trance. Guaranteed dancefloor action. 'Omni' lacks some of the flair but continues in the same full-on style. (P)

★★★

Sol

Quantensprung

Superstition

Following last year's largely overlooked 'Pollenflug' comes the equally cool and hopefully bigger follow-up, 'Quantensprung'. Similar hard, funky techno-edged style, same dancefloor rockin' power. Superstition know where it's at! Solaris maintains the pace with two versions, one driving, the other rolling trance. (P)

★★★★

Orkidea

Unity

Steelfish

Outstanding! From start to finish, across every arena it visits, 'Unity' shines. It combines an older epic vibe through typical Steelfish progressive house to the new harder UK melodic trance sound. Throw in a very Future Sound Of London 'Papua New

Guinea' female vocal chant for good measure – one of the month's biggies. (P)

★★★★★

Bumbling Loons

Rumbling Toon EP

Flying Rhino

The old Goa tag Flying Rhino had for many years is finally fading away as they develop their new progressive style. The original mix here is a tough, slow building trancer using that trusty old 303 to lift it to a full-on crescendo. Evolution give it a subtler deeper progressive groove in their very classy style. (P)

★★★★

Salt Tank

Dimension

4 Real.Com

Second release on Salt Tank's own 4 Real.Com label and again, an awesome release. Full of beautiful Oriental flavoured melodies and one killer bassline. Both mixes ooze quality with the 'Vox' mix just getting the edge. One tune not to be missed. (P)

★★★★★

So Who The Hell Are...?

THE LIGHT

Epic techno and breaktrance heroes, beloved of Sasha and Digweed?

The one and the same. Joe Williams and John Ross have been banging out pumping beats for four years on their own little label, AAA. Ross is also one half of way cool funky breakbeat merchants Ronnie & Clyde, fact fans.

Yes, yes, but what do they sound like?

Their second single, 'Panfried', featured on a brace of Essential Mix broadcasts and was championed by Oakey, Tong and Rampling. The follow-up, the more breakbeaty 'Expand The Room', started the bidding war and the boys eventually signed to Hooj Choons at the beginning of this year. Basically, they're epic-y trance with added funk but without the silly breakdowns.

And the God-like one's seen the light too?

Big time. So smitten was Sasha with their sound that he included two rubs of

'Panfried' on the 'Northern Exposure 2' mix album. Then he teamed up with the duo to remix Gus Gus' 'Purple' and is now repeating the trick as all three set out to touch up Orbital's seminal 'Belfast'.

They're quite into this remix lark aren't they?

Yep. They've had a go at everyone from Public Enemy and Crystal Method to Salt Tank and Manmademan. Their knob-twiddling for Gus Gus and Voices of Kwan has earned them a couple of Muzik Single Of The Month gongs, no less.

So what's next?

A re-release of 'Expand The Room' on Hooj Choons plus an album later in the year. And lots of gigging, because they're big in the live performance stakes – lots of fist pumping and general onstage tomfoolery. Their future's so bright they might have to wear shades.

The Light's 'Expand The Room' is out now on Hooj Choons





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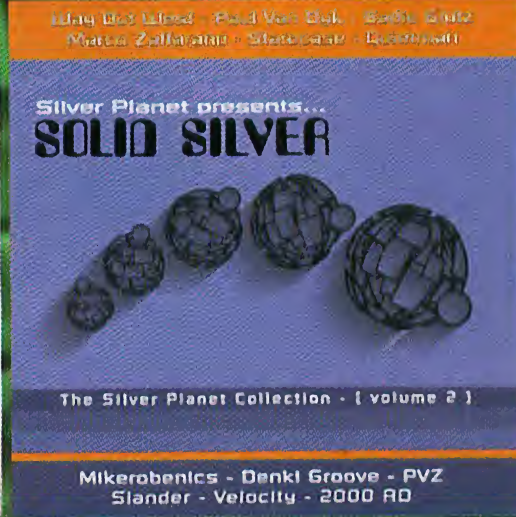
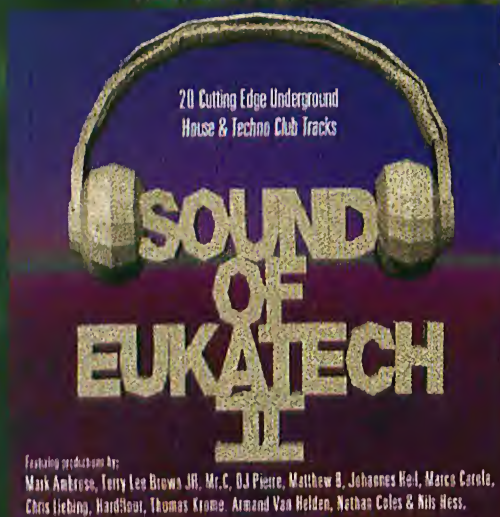
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VitalRelease

G Martin

Tracks For Tourists
Teknotica, USA

This spectacularly funky EP stands head and shoulders above everything else. Check out 'Bali Monkey Dance' and the way the strings build, the congas fly and the bassline moves up a gear on 'I'll Be Back' and you won't be disappointed. Proper bad boy business you'll be playing well into the next millennium. (DM)

★★★★★



Dettinger

Blond

Kompakt, Germany

Jürgen Paape and Michael Mayer with four untitled cuts ranging from almost Joy Division-like soundscapes to sparse minimal techno. It's the first track on the flip that really stands out with its kinetic bass fuelled grooves, off beat snares and super dark textures. Hard to find, but thoroughly worthwhile. (DM)

★★★★★

JS Zeiter

Skirmish

Pleasure

If you missed out on Zeiter's limited edition 'JS' series, this will let you know what the fuss was all about. Deep, dubby grooves in a Maurizio stylee with plenty of well placed clicks and ticks plus a truly excellent Grow! remix on the flip. Wicked. (DM)

★★★★★

Signal Federation

The Remixes

Mighty Atom

By far the best Mighty Atom release to date, largely due to the slamming Peace Division remix of 'Airbreaks'. Okay, so the formula (dirty disco breaks over thunderous basslines) is pretty much the same as ever, but as the saying goes "it ain't what you do it's the way that you do it" and this is definitely doing it. (DM)

★★★★★

Various Artists

The Direction

Imedia, Ireland

Put together by the Dublin crew responsible for the lauded Mars Needs Women club night. Worth tracking down just for the B12 meets Kenny Larkin, string-led shuffler 'In A World', the EP also features a great deep house chugger with some uplifting pads and rather nifty percussion hooks. (DM)

★★★★★

Envoy

Beautiful World

Soma

A single release for one of the best tracks from Envoy's recent album. The original is here in all its uplifting glory alongside a fantastically chilled two-step techno version from 4 Hero and the brand new, slightly harder track 'Elektra'. Marvellous stuff from a man who's one of techno's brightest hopes. (DM)

★★★★★

Unspecified Enemies

Multi-Ordinal Tracking Unit

Counterattack

The Counterattack collective proclaimed that "we can elude control!" with their first sonic

mission and here 'Unspecified Enemies' ups the ante with hit and run guerrilla techno and hip hop scratched warfare. From Rob Hood minimalism to sublime beatless textures and back to prime time dancefloor funk, here's one enemy worth specifying. (SJ)

★★★★★

Regis

Divine Ritual

Downwards

Birmingham based Karl O'Connor opens the Downwards torture chamber once more for some sinister, industrial funk. With voodoo chanting and dark, atmospheric soundscapes pulling the noose taut, this takes off like DAF and Neubauten popping round Black Sabbath's for some bat head stew. Tuff techno forged straight outta hell. (SJ)

★★★★★

Grain

EP 2

Fat Cat

Grain's second EP delivers four Purpose Maker-style rhythm tracks, two being far too derivative while the others excel within their loop-driven grooves and show real personality. Best, however, is the radio show phone wind-up where a Smashie style DJ remains unconvinced at Arthur's piano-playing dog. (SJ)

★★★★★

Voiteck

Meccano EP

Truck Musik

Australia's Voiteck Anderson gives the young boys' favourite nut and bolt play set a thorough flame-throwing with four elasticated, minimal club tracks that glow with originality. Get down to the sound of the (down) underground! (SJ)

★★★★★

Various Artists

Trackhead Series Volume 2

Dark House Music

Fusing Chicago jack and bass loop funk, Ben Sims, Terry Mitchell, Mark Williams and North & South (Mark Broom and Atlas Records' Mark Kirby) pump up the volume in a consistent plot which never strays far from the dancefloor blueprint. (SJ)

★★★★★

Albums

Computer Rockers

Galaxy Defenders

Breakin'

He may not be as credible among trainspotters as, say, Ectomorph or Erstaz Audio, but Ed DMX's light hearted approach to electro perfectly captures the genre's original spirit. Not that he's bothered either way. He's far too busy busting out big fat pacjams and block rocking freestyle grooves. No holds barred, party boogie beatz for planet rocking, future shocking, BMX riding space invaders. (DM)

★★★★★

Kotai & Mo

CD1

Elektro Music Department

Don't let the label's name confuse you - EMD isn't an electro imprint. It's a Berlin-based organisation which does everything from running bars and clubs to designing T-shirts. They also produce deep, minimal techno that's best described as a less scratchy Basic Channel without the dub influences. Cyber mantras for tripped out androids and acid casualties. (DM)

★★★★★

So Who The Hell Is...?

MICHEL AMATO

The latest Gallic techno sensation?

Could be. Hailing from Grenoble in the southern French Alps, Amato grew up listening to "new wave" groups like Soft Cell, Depeche Mode and New Order and started out playing keyboards and drum machines in local bands.

He's a bit of an Eighties revivalist then?

Yes and no. He loves old analogue keyboards, cites DAF, Fad Gadget and The Normal as major influences and last year recorded an excellent, very retro sounding EP alongside the divine Miss Kitten, but he also produces many other styles.

Such as?

Well, he's released a few armour-plated industrial techno bone crunchers and also makes house music alongside Grenoble homeboys Oxia. His new single as The Hacker for Magic Feet, however, is what you might call traditional Detroit style techno with a late Nineties twist.

So who rates him?

Laurent Garnier has been caning The Hacker's recent 'Good Life' single and Dave Angel is so impressed by Amato's recent output that he's just signed him to Rotation.

Anything else we should know about?

Yup. Amato's live performances as The Hacker have made him a much requested PA on the European circuit. He also DJs, mostly in Germany and France, spinning a lot of Eighties Italo-disco, new wave and electro alongside contemporary club trax.

Random Quote:

"I like the Eighties sound because it gives me good memories and I like the way they used electronics at that time. I love old keyboards and drum machines, but I don't want to go back in time. That's why I try to mix Eighties stuff with actual techno."

'Le Danseur Parfait EP' by The Hacker is out now on Magic Trax



Singles

The Hacker

Le Danseur Parfait EP

Magic Trax

The Hacker's collaboration with Miss Kitten was one of last year's most bizarre and entertaining moments. This time round it's a strictly dancefloor affair with tough beats, Reese-like basslines, Detroitian strings and a 'Numbers'-sampling cruncher. Rocks like a Japanese earthquake. (DM)

★★★★★

Novamen

Not The Man I Used To Be
Hot Mix, Holland

It was only a matter of time before infamous electro-anarchist Inter Ferenc produced a full-on Eighties style robo-pop song. So, if you're up for Numanoid beats, synthetic melodies and dodgy Euro style vocals, you're going to love this. If not, you'd best steer well clear. (DM)

★★★★★

Silverlining

Eventualities EP

Tag

Asad Rizvi's mix-friendly 4/4 excursions have made him a bit of a don on the tech-house scene, but it's when he gets on the breakbeat tip, like here, that he really excels. Imagine the best West Coast breakbeat tune you ever heard. Take out the silly bits, add some good old-fashioned sub bass and plenty of attitude and you're there. Funktastic. (DM)

★★★★★

Anthony Shakir

Tracks For My Father

Seventh City, USA

He might not be the most well known producer to hail from the D but since 1988's brilliant 'Sequence 10' Shakir has been one of techno's more adventurous souls. This won't set dancefloors alight, but its jerky breaks, wayward funk aesthetic and glacial strings make for a truly engaging, highly rewarding home listening experience. (DM)

★★★★★

Rei Mitsui

Heddon Sho Ryoko

Ferox

God knows how he does it, but Russ Gabriel has an uncanny ability to unearth exciting new talent. Shape-throwingly funky future jazz, horizontal drum and bass, loungecore hypnotica and a slap bass propelled, Buck Rogers-style Max Brennan remix all add up to an EP you can listen to from start to finish. (DM)

★★★★★

VitalRelease

Armand Van Helden Featuring Roland Clark

Flowers

ffrr

Armand strikes again with another killer vocal tune. A very soulful disco groove is graced by the haunting vocals of Mr Clark. Maybe not as commercial as 'You Don't' but still an underground classic in the making. (SH)

★★★★★



Singles

4 Hero

Escape That Talkin' Loud

The stand out track from their excellent album gets the remix treatment by deep house hero Ron Trent. More energetic than his usual sound of late, he uses some funky live bass on his 'Choice Mix' along with his distinctive key sounds and some snappy beats. (SH)

★★★★★

Spirits Of Rhythm

Music

Azuli

Produced by Simon Laws of Soul II Soul, this features Nu Colours vocalist Priscilla on what originally was a piece of modern jazz funk reminiscent of Corrina Joseph. Boris Dlugosch handles the club mixes with a live bassline and bumpy production. (SH)

★★★★★

Monica

Inside

Arista

R&B starlet gets retweaked by Masters At Work after their awesome remix of Kenny Latimore's 'Days Gone By'. This doesn't work as well, probably because of the original song, but it does ooze class. Their dub mix will please those into a Harvey/Idjut Boys sound with its dubbed-out disco-ness. (SH)

★★★★★

Mariah Carey

I Still Believe Columbia, USA

Avoid Morales' 'Classic Club Mix' (pop!) and head straight for his 'Eve Of Souls Mix'. This is Morales on a good day and he certainly knows how to inspire soulful dance for the bigger dancefloors. (SH)

★★★★★

Raw Essence

The Lovin' Game/Sweet Embrace Z Records

Dave Lee takes a little inspiration from the Brainsorm classic for the vocal hook of 'The Lovin' Game', a smooth piece of jazz funk. It's backed by 'Sweet Embrace' featuring Carolyn Harding, an adaptation of Merc and Monc's Eighties classic, 'Bay Face'. (SH)

★★★★★

Capriccio

Get On Up Defected

Yes! It's that old chestnut from the Eighties by Jazzy D now recharged for the Nineties

dancefloor. Girls in white stilettos dancing around handbags springs to mind, but Jazz-N-Groove provides some faithful remixes while Richard F gets all hard and filtered. With all this Eighties revival business around, let's hope we don't see Pringle jumpers, Farah trousers and pleated skirts making a comeback. (SH)

★★★★★

NYC Live & Direct Part 3

I Want You Slip 'N' Slide

Davidson Ospina continues under his successful moniker with another disco-inspired track that's been championed on acetate by the usual suspects: Louie Vega, Lord G and Hector Romero. Obscure loops, catchy brass riffs and a great vocal hook are pounded into your head by a deadly bassline. (SH)

★★★★★

Ce Ce Peniston

Nobody Else (Remixes) Silk Entertainment, USA

Maurice Joshua provides the preferable mix on this remix package of one of the songs which slipped away last year. Booker T does his usual thing which should appeal to the UK underground massive, while Maurice sticks to a more classic vibe, utilising live slap bass and stabby Rhodes. Ce Ce sounds sweet as ever, but it's not a 'Finally'. (SH)

★★★★★

Daneche

Personality (James Lovonz Darker Twist Remix) Soultown

Featured once before here, the most talented young producer James Lovonz comes back with another dynamite remix. With drum programming on the Todd Edwards level, he takes the excellent r&b vocals and turns it into a bubbling bumpy garage lick which caused unauthorised rewinds down at Bump 'N' Hustle. Its stabs, sweet chords and vibrant funky bassline make you want to dance. (KB)

★★★★★

Supa Kings

Back & Forth 51st

David James and Mark Yardley produced this absolute stormer of a tune which took the roof off at Progress in Derby. On the Bob Sinclair tip, it opens with percussion and that filtering effect, then takes off on a disco ride using an old sample hook to put the icing on the cake. Then, when you thought it was all clear, that chant of "back and forth" pins you down. Sure to become an anthem. (KB)

★★★★★

Beverley Knight

Made It Back (Booker T Remix) Parlophone

People may say, "Oh no, Booker's using the same drums again" but who cares? Nobody else does it like Booker, because the vocal flava and the riffs built for the song make it feel and sound different. His sound is so warming, with such depth and phatness, it's hard to fault the guy. (KB)

★★★★★

Loleatta Holloway

Hit 'N' Run (DJ Face Club Mix) Catch

Absolutely amazing and different, because it brings back a little bit of the roots. It's also different from DJ Face's normal style, with all those brilliant elements giving you the disco sounds that make you reminisce. We shouldn't forget the other mixes too, from BKT (Brian Tharme) and a previously unreleased one by Mr Tenaglia himself. (KB)

★★★★★

Partners In Crime

Deeper Groove

Thirst

Rollin, rollin', rollin' bassline and a marimba sound that gives it that underground vibe. The vocals pass through with ease, chopping and changing as they're cut and spliced differently for each section. From DJ Passion and Ricky "Magic" Martin - keep 'em coming guys! (KB)

★★★★★

3's Company

Come & Tell Me

500 Rekords

The 500 Rekords boys have found themselves a little gem in 3's Company, with a sought after debut. It's a full vocal, soulful

flavoured mix which shows the way to progress on the UK garage tip. An act that's sure to be in every garage DJ's box when it's released in April. (MJL)

★★★★★

Carole Sylvan

Just Doin' What We Love (Brasstoath Remix)

Champion

This package did nothing for me until I heard the remix by Brasstoath, which gives the project more direction and a market in the London club scene. A two-step mix with a UK/US blend that brings the best out of the vocals, it gives it a bit of credibility in the clubs. (MJL)

★★★★★

James Brown

Funk On A Roll (Remix)

Inferno

When the Godfather Of Soul releases his first single for 10 years, everybody takes an interest. Grant Nelson has been given the honours to remix this project for the UK garage clubs under the flag of Bump & Flex. His two-step drums and organ stabs complement the vocals of James Brown and it still has a soulful flavour about it. (MJL)

★★★★★

Rat

untitled

white label

Not a lot of info on this promo, but the guys who put this together have sampled Zhane's 'Hey Mr DJ' to great effect. The vocals run smoothly over some simple stabs and no-nonsense drum programming with a fat bassline that works well in all the clubs. (MJL)

★★★★★

In The Bag

ZOO EXPERIENCE's Bobbi tells us what's making him shout

O VERJOYD are a three-girl gospel trio who we hooked up with when their manager approached us.

They've done two singles already and the third, 'Welcome To The Real World' for our own Club Zoo International, is by far the best so far. I wrote the song myself, about a year ago, when I was staying in the Hilton and I'd had a few drinks too many. It's about life. It's a very now song that takes you right up to an emotional level with live bass and live sax. It should be out in April.

We've actually had POWERHOUSE FEATURING DUANE HARDEN's 'What You Need' (Strictly Rhythm) since November, though it's also not coming out until April. Duane Harden is also the guy who's singing on Van Helden's 'You Don't Know Me'. This time he has hooked up with Lenny Fontana, used a disco sample again and come up with a great song and a great production. It is going to be massive, this one. I'm a big time Lenny Fontana fan. He's always very real, not mechanical. You'll always find some live stuff in there and he keeps the music real.

I'm not sure who's behind DISKO MANIA's 'Lift Your Voice' (24th Stracey). It's a UK label but the guys just sent us an acetate without any

info. It's a disco-sample track which uses a sample from Webster Lewis Featuring The Love Unlimited Orchestra, who were the Barry White orchestra. It works big time.

This is a big one. CHARLES DOCKINS' 'Journey' (Slip 'N' Slide) is taken from his album, with Sheila Ford doing the vocals. It's the Tommy Musto mixes we're into. It's one of those 10 out of 10 songs. Sheila starts out in a Mini and ends up in a Rolls!

As good as 'Traffic Jam'. Lastly, 'Get On Up' (Defected) by CAPRICCIO is a cover of the Jazzy D tune of the same name from around 1982. The Jazz 'N' Groove mixes are the ones to go for. They've brought in their own vocalist and remade it into a big tune. It got a great reaction at Garage City this week.



The Zoo Experience

VitalRelease

Funky Low Vibes

No Problemz
Ascension Music
 From a label that's been slowly burning under street level, and whose output has been very eclectic and collectable, a band that follows no rules. Repeating their immaculate 'Latazz' single of last year, this is another slice of jazz in the ruff. Funky beyond belief, it's a brilliant example of UK talent. (BJ)

★★★★★



Singles

Kushti Featuring Alice Russell

Taking Hold
Octopus

A heady mix of soul and jazz with a slight hint of Nineties r&b in at the deep end. It's the production that really grabs you here, with moody strings flying in and out, accompanying Miss Russell's hollow but incredibly sensuous vocals that at times remind us of a young Billie Holiday. Very very good. (BJ)

★★★★★

Frankie Valentine

Foxcongo Strutt
Exlexis

Another UK artist who's definitely paid his dues and has been working to packed dancefloors across Europe for the last 10 years or more. Always a pleasure to watch, and a purveyor of real music, this is no exception. Myriad jazz-influenced dance beats are coupled with a funky violin lead. Totally fresh and then some. (BJ)

★★★★★

Ticklah

Pain Of Loving You
Razor Fish

One of those real slow 'n' low vocal album cuts tucked away among some instrumental beats and pieces and one that sticks out like a sore thumb. Hailing from New York and without a swing in sight, this is old school vibes with a Nineties twist. Damn soulful. (BJ)

★★★★★

Yasushi Ide

A Certain Peace
Warner Brothers, Japan

Another unknown from the land of the rising sun, but one who creates positivity and good vibes all round. Mind you, having the hand of Rainer Truby on the desk does help things along somewhat. It's a slow burner that reaches up and grabs you where it hurts. Raw minimal production with some smooth vocals thrown in for that perfect mix. (BJ)

★★★★★

Ghetto Swing

Sambarra/Ghetto Groove
Chilli Funk

South London boys come good with this Latin-ied flyer that has hints of Ramsey Lewis and Lonnie Liston Smith, but with the all important Nineties feel. Real black music made by the Howard brothers, Mike and Chris, whose passion for all things jazzy shines through with immaculate results. (BJ)

★★★★★

Jephthe Guillaume

Ibo Lele
Spiritual Life

The reason this is here is that Jephthe's music is African influenced. Quite apt considering he hails from that continent anyway. And also it represents the soul of his nation. It's all about a feeling after all, and listening to this haunting collection of black emotions, it definitely hits the spot. Touched by the golden hand of Joe Claussell, it's a great intro to Afro-soul. (BJ)

★★★★★

Taro Kawauchi

Dubious Meaning
Flower

This Tokyo label has never released a bad track and as with its previous chunks of gold, this follows a jazzier path to the dancefloor. It's a weird mix of muted horns and a choppy, almost reggae bassline, laced over some incredible live drums. Nineties fusion at its best. (BJ)

★★★★★

Belladonna

Uprising
Irma, Italy

Borrowing heavily from Miroslav Vituos' 'New York City', this cut 'n' paste tribute to that funky fusion flyer has some very attractive added ingredients, including a full-on production that still retains its raw edge. This slice of Italian rare groove is a surefire winner. (BJ)

★★★★★

Mya

Movin' On
Universal Vibe

For an r&b single, this retains its blackness and has the lady wailing in true old school style, something which is usually lacking in Nineties productions. A pleasant song that

doesn't grate on the ear, but definitely makes its mark and draws the listener in in a smooth way. (BJ)

★★★★★

Kelly Price

Secret Love
Island

Possibly the most requested song from her debut 'Soul Of A Woman'. Since then she's helped Aretha, Brandy and The Isley Brothers and penned some Top 10 hits. This isn't quite as instant as 'Friend Of Mine', but the attraction of this young lady is her ability to write and verse a good lyric and coupled with that stripped backbeat, it makes for one smooth soulful performance. (BJ)

★★★★★

June

Seven Ups (R&B Mixes)
Produktion Science

A pleasant change to get the r&b mix without the usual out-of-tune

wail. And a pleasant change to reach with some meaningful lyrics. Her credible individual vocal is highly addictive and makes you press the replay button. A moody but attractive performance all the way. (BJ)

★★★★★

Maxwell

Matrimony
Sony

A much-wanted remix from the man with the velvet tones and one that's been touted around on numerous DATs and tapes. It's a small wonder that nobody has bootlegged this before now. Using Jean Carne's classic Philly Soul song 'Don't Let It Go To Your Head', it's put together well enough but it's hardly earth-shattering. (BJ)

★★★★★

Albums

Eric Benet

A Day In The Life
Warner Brothers

Eric's second outing has more than superceded his first with his subtle mix of sweet and bluesy soul music. This really is a ray of sunshine hidden among the winter dross, oozing respectability from start to finish. It's just a pity that his duet with Gabriela Anders, 'Forever', isn't included in this near-perfect package, but it's still hot contender for soul album of the year. (BJ)

★★★★★

Eleanor Grant

Magic
Zip

This is one of those US indie offerings that always has a little gem tucked away within its soulful content. If you're into the emotional side of the tracks, then check out 'The Love I Gave To You' – a blisteringly deep 'n' soulful love song that brings a lump to the throat and a shiver to the spine. The real deal. Search and enjoy. (BJ)

★★★★★

Lamont Dozier

Love And Beauty
Invictus/Sequel

The most enduring of all the Invictus back catalogue and also the most collectable. A monstrous slice of deep black gold that contains the classic Holland-Dozier-Holland penned soul anthem 'Why Can't We Be Lovers'. If you've never owned a real gem from the Seventies, this is the veritable crown jewels. A milestone in soul music. (BJ)

★★★★★

Fyza

Fyza
Global

A collection of modern r&b songs with the focus firmly on boy-meets-girl, boy-loves-girl and enough sugary lyrics to fill a treacle pudding. Complete with those neo-American whining voices that do little for your ears and nothing for your soul. If you want something with a little more substance, avoid at all costs. (BJ)

★

Label Stable

Glenn Gunton talks us through the soul haven that is **JOE BOY**

What can people expect when they pick up a Joe Boy release?

Quality old soul music, but something that's innovative rather than sticking to just one genre. We're based in soul music but we're picking things out of left field.

What have you released?

The first single release was Gil Scott Heron's 'The Bottle', which has been doing very well for us. We've released 'Night Owl', a celebration of the Wigan Casino, and the Joe Boy EPs, which focus on particular American rare soul labels. I've just picked up the rights to Doré.

What have you got coming up next?

The next single is Dillinger's 'Cocaine In My Brain', then Bobby Womack's 'Across 110th Street', which Quentin Tarantino used on Jackie Brown. The next album is 'Solid Soul Sensations'. That was an album [Northern soul DJ] Ian Levine put together for Pye in the Seventies and it's one of the all time great Northern soul albums. We're updating it and repackaging it. And it's coming out as an eight vinyl box set.

What makes Joe Boy different?

We're forward looking: the Bobby Womack's a

classic soul track, but we're going to have a drum & bass mix on it as well. The music industry is in the doldrums because all the major companies are terrified of the internet and new formats like MP3. We're embracing it. Design is also very important to us. As a collector myself I want things to look collectable, to come out of the record shop feeling like I've bought an artefact rather than just a piece of music. Then they become collectable themselves.

'Night Owl – The Wigan Casino Years' and Gil Scott Heron's 'The Bottle' are both out now



VitalRelease

Solid State

74th Avenue
Renegade

This was due for release some months ago on their own imprint but it's now been picked up. It was brilliant then and it sounds even better now – two masterpieces beautifully arranged into a jazz-funk melting pot. These boys are consistently rewriting the script and a bit of recognition is the least they deserve.

★★★★★



Singles

Perfect Combination

Technical Switch
Freeform

This Manchester lad is going to hit the big time soon. The third and final release on his own label, 'Technical Switch' takes a fresh slant on the funk vibe with its sax/synth hybrid attitude but it's the flip 'The Klick' that I've been hanging on for. Pure chopped up breakbeat energy with an earthquake bassline to match.

★★★★★

Trace

Sniper
DSCI4

A new label headed by the man himself. 'Sniper' is bound to be an instant success, following on from 'Sonar' with more of that hardcore surging noise style but it's 'Azur' that will turn heads, showing Trace's other side with a warm, cavernous stripped down mystical groove.

★★★★★

The Coalition

Vibrations
Hardleaders

Lenny D is setting up a drum & bass imprint. Should be interesting to say the least. This little piece was originally intended for him but trusty Hardleaders got there first. Lots of distorted aggression as you'd expect from the man behind Ice Minus but it's the tearing analogue funk of 'Alien Sanctuary' that wins out.

★★★

Aquasky

The Stalker
Moving Shadow

All change at the Aquasky camp. Back at their old home for one thing, complete with a musical makeover. Gone are the deep mystical melodies and tripped out funk. Bring in 'The Stalker', sounding like Lalo Schiffrin put through an analogue blender, for a distinctly new angle. 'Bulletproof' harks back to the trio's old sound but with updated bassline contortions.

★★★

Freshness On Wax

Nucleus Part 2 (Danny Break Remix)
Fierce Beat

Without a distribution deal at present, but that should be no problem judging by the fine calibre of this rework from Mr Droppin' Science. This is proper hard, heavy and extremely funky, held together by a massive twisted acid hook and a seriously fat groove.

★★★

DJ Tee Bee

Distorted Information EP
Juice

Norway's finest has already notched up twelves for Audio Couture, Rugged Vinyl and Certificate 18. Juice provides the base for a tasty double pack of moody analogue stormers. Head to 'Fearless Warrior' for the highlight with some quite delicious breakwork.

★★★★★

Alaska & Paradox

Planet 3

Good Looking

It's the turn of Alaska to don his 'Amen' boots for LTJ Bukem's imprint but at least he's gone further with some crunchy pitch changing and a thunderous bassline. 'Space Age' gets stripped down with less emphasis on the melodics and more on the raw elements.

★★★

SD

Dienamix

Phuturistic Bluez

This Boston label debuts with a mystical slice of analogue mayhem complete with an alarming squelchy acid breakdown. Dom & Roland pop up again for a furious rolling rework that should more than satisfy the nation's dancefloors.

★★★

Matt

Confrontation

Fuze

First of a fine trio of twelves from the Essex hardnoise specialists and a rather excellent debut for Matt, who must have some twisted brain cells to produce the psychotic piercing hook of 'Confrontation'. 'Energy Vortex' provides further intense noise terrorism.

★★★★★

DJ Tek

Psychic Fear

Sudden Def

Third release for this Essex based imprint, following the current dancefloor trend. 'Psychic Fear' has all the essential ingredients: moody washes, machine beats and raucous noise bass. Well produced but it's the same formula all over again.

★★★

Fresh 'N' Vegas

Mekon

Breakbeat Culture

Already accumulating releases for the likes of Hardware, Metro and Bad Company, you can imagine how 'Mekon' sounds – hardcore bass overdrive with that familiar two-step groove. 'Stealth' keeps it hard but adds some tasty atmospherics and a brain-twisting drop.

★★★

DJ Dazee

Saxamaphone

Ruffneck Ting

Dazee is sticking firmly to her jump-up oriented guns with the frenzied frolics of 'Saxamaphone'. Nice to hear some music floating around the hard stepping rhythms. The mood gets lighter on 'Own Thing', an endearing mystic stepper.

★★★

Dune

Vertical Drop

Breakbeat Science

More transatlantic action with a release from New York's mighty Breakbeat Science. The Dune boys roll out some frantic funk complete with distortion overload on 'Vertical Drop', but it's the deep technoid synth work of 'Contact' that wins the prizes.

★★★

Axis

Euphony

Looking Good

Apparently three years old, 'Euphony' is a traditional booming bass 'Amen' workout the likes of which were 10 a penny back then. 'High Point' sounds like it's from a similar time zone but is a vast improvement with its infectious bass hook and drifting piano chords.

★★

Decorum

Contrax

Liftn' Spirits

After years of being in the shadow of its big brother, Ram Records, Liftn' Spirits ensures equal status with this absolute monster from Decorum. This really is the bassline from hell – if you want it hard, this is the cream of the crop.

★★★★★

Dom & Roland

Parasite

Moving Shadow

Dom seems to have added a jumpier edge to his sound. Gone are the intense moody atmospherics in favour of a manic bouncing bass hook and strains of old skool piano. The pleasantly titled 'Homicide' is more typical with its gargantuan tones.

★★★

King Kooba

Throne Room

Second Skin

Strange one. Four mixes in all with only one leaning towards a traditional drum & bass structure. Foyle embarks on some hard-edged jazzual stepping for his treatment but the midtempo moody funk of the original wins out.

★★★

Dragon Fist

India

Kartoonz

Less than two years old and Nicky Blackmarket's imprint is already up to its third release. Nothing pretentious here, just two slices of sub-heavy jumping, headed by the Asian wailing and layered beats of 'India'. 'Nexus' adds some technoid bleep flavours.

★★★

Pariah

Catalyst

720

This lot are none other than Bedroom Bedlam winners ETP. They've made the move into production and are now rewarded with a release on Blame's imprint. Melodic technoid influences aplenty on 'Catalyst' and it's all come out sounding rather good. Watch this space.

★★★

Heart Of The Platter

Ray Keith talks about Judgement Day and UFOs for an insight into his latest album 'Contact'

'SOLAR System' is a techno bass track. It has a techno intro and goes into a roller. The whole album has been tested on plate. I wanted to make an album that had about five or six tracks you could play out. It's all based around the UFO theme. If you listen to the sounds, they all bounce off each other and I wanted to rekindle some old skool breaks.

'Furious' is another little club tune. I took a sound I used in one of the 'V' tracks and it almost has a dubby sound to it with an old vocal that was used back in the day. One for the ladies, not too dark and aggressive.

Next is 'The Funk Fang'. All the drums in this are live which I played at half speed and put into Recycle. It was done with Nookie, who was playing a horn riff and it was like a jamming session. It's funky but futuristic, influenced by hip hop, soul and rare groove. There's something on the album for everyone.

'Judgement Day' reminds me of the old LFO, Nightmares On Wax era. It's basically just drum & bass. A couple of drum loops and awesome bass. It's also got a live kit in there. If you were around in those times then you'll know where we're coming from.

'Special Branch' is just like another little steppey tune with a three part filtered 'Amen'. A lot of people say they don't like

using the 'Amen' break any more but we love it. It starts off a bit mystical then just rocks it. The 'Amen' break is not going to die, it's part of our history.

Finally, 'There's Something Out There' featuring Lea, who was born in Brazil though her family resides in Miami. She came into the studio and was lost because she couldn't find the session she was working at, so Gavin got her to sing for us. I've been writing music for a long time but I'd never written lyrics. It all happened in about two hours and it's the icing on the cake.

'Contact' is out now on UFO Recordings





BODYSHOCK

March 29 1999



Aquasky will be D.J'ing at Moving Shadows "All Points Tour" (Good) Friday, 2nd April
Featuring ALL Moving Shadow artists + live webcast. Venue : Open - 144 Charing Cross Road. Tickets £6/£8

VitalRelease

Squarepusher

Budakhan Mindphone
Warp

And you thought he was good only for experimental noise-fests? 'Iambic 5 Poetry' is the most beautiful music you'll hear all spring. Right up there with the ambient interludes of Boards Of Canada and Global Communication, it's a new side of Squarepusher we're delighted has finally been revealed. (CB) ★★★★★



Singles

The Avalanches

Undersea Community EP
Rex

A new label with a truly gonzo debut. After all, Japanese vocals, Australian members and thrashcore as the main influence isn't exactly walking down Normal Road. Chocka with spasmodic beats, analogue frippery, stoner slouch and a hearty punk ethos, imagine Money Mark or Beck meets Aphex in an Amsterdam coffee shop. (CB) ★★★★★

DJ Du Jour

Pussy Galore EP
Neon Heights

Some neat downtempo action from a Nottingham label better known for its deep house. It's the two B-side tracks to head for here: 'Get The Horn' stomps in on a badass lost funk break, adding some Maceo-style horns and Louisiana sleazy boogie, while 'Crazy Boys Pt.1' is minimal, slow and passes the time. (CB) ★★★★★

Les Gammas

Chasin' The Double Six
Compose, Germany

Two new producers on the German label that's a Talkin' Loud for the next century with a sound that owes much to Sixties soundtracks and jazz cavern shenanigans. The lead track here could come straight off some old Michael Caine movie, while the other two display shuffling breaks, Latin tinges and big horn riffs. (CB) ★★★★★

Zimpala

Mondo Timing
Fantomas, France

Blaxploitation, French style, as this underrated Paris label belt out inner city Seventies funk like they've been up for three days and nights. Bypass the housey mixes and go straight for the two with maximum go-go factor—all driving drums, vari-speed rhythms, insane horns and wah-wah licks. (CB) ★★★★★

Dr Ludlow & Mr Smith

Professor Says Raas
Fat Cat Records

Fat Cat finally pounces with an EP high on gonzo humour and cheeky, cheesy funk. 'Ugly' is Ennio Morricone through a small beat blender, while 'Hank' apparently cuts up some Seventies porno theme. Plus there's two daffy spoken word cut-ups for extra smiley confusion. Fun. (CB) ★★★★★

Robin Jones

Royal Conga (Jimpster Remix)
Royal Palm

Our fave 'new jazz' man, Jimpster, in reflective mode as he reworks a track by one of the main men on Britain's Latin scene. As gentle as cotton wool on the ears, it's pleasantly wistful without ever making your jaw drop. (CB) ★★★★★

Urban Species

Blanket
Talkin' Loud

One of the few survivors from Talkin' Loud's acid jazz days, Urban Species bounce back with a track owing much to the coffee table trip hop of Morcheeba and Lamb. With homelessness as its subject, it's no wonder 'Blanket' is immersed in chilly melancholy. Imagine Sinead O'Connor produced by 1990 Massive. (CB) ★★★★★

310

Prague Rock EP
The Leaf Label

Intriguing 'bootleg' from an American pair with a prankster's ear for gimmicks. Five tracks, each one dedicated to a monster of prog rock (Genesis, King Crimson, Yes, Jethro Tull and Pink Floyd), cutting them up and splicing them back together again into strangely engaging trip hoppy grooves. 1,000 only out there. (CB) ★★★★★

O'Neill

No Flies On Frank
Artefact, France

An ex-member of The Undertones, engineered by My Bloody Valentine man Kevin Shields, these four tracks meander through John Barry-style soundtracks with hazy effects, backwards drones and lolling beats. Buzzin' rather than stinging. (CB) ★★★★★

Face & Feline

Acid Afrique EP
Fruitbeard

Third outing for this adventurous London label featuring UK garage don Face. Tune to head for here is 'For Claudia', seductive Afro-soul that shakes its hips like a Hottentot mama on heat. Timeless sounding stuff. (CB) ★★★★★

Away Team

Not My People
Black Plastic

A brooding, moody piece of trip hop. What makes it special is the nerve-spangling echo of gospel chants and railroad slavery gangs, like All Seeing I meets Portishead in a Twenties cotton field. (CB) ★★★★★

Dot Allison

Mo' Pop
Heavenly

At last! Four years since they split, One Dove's singer finally releases her solo debut. The lead track wears its St Etienne influences proudly with its lush, orchestral pop overtones. But head for the Richard Fearless-produced 'Melted', where Dot's vocals get wired through a metallic blender and the dub effects are reverberated to the max. (CB) ★★★★★

Soul Drummers

Now Or Never
Afroart

The Afroart label returns with a fine solo project from Marc Woolford. Kid Loops and Ian O'Brian supply the remixes, but it's the original mix with its gently plucked guitar, subtle beat and Carla Hendry's floating vocals that wins you over. Impressive. (PM) ★★★★★

Pressure Time

Song For Sandy
white label

Starting with mellow chords and echoed Spanish guitars, this builds with a soft beat and gentle strings into a non-clichéd Balearic gem. The B-side is a subtle deep house number with drifting violins, percussion and lilting Afro vocals. (PM) ★★★★★

Boris Gardiner

Melting Pot
Wave

One of the standout tracks in Francois Kevorkian's awesome set at the Ministry a few weeks ago, this cover of the Booker T & The MGs' original is a midtempo funk classic

with dirty guitar, funky Rhodes and a killer bassline. Essential. (PM) ★★★★★

Kodo

Kodo (Remixes)
Columbia

Kodo get two makeovers courtesy of Kevin Yost and DJ Krush. Yost's mix is a beautiful deep house groove with mellow chords, Japanese flutes and a meandering keyboard solo, while DJ Krush provides heavy downtempo grooves and spacey effects. (PM) ★★★★★

Albums

Various Artists

Racaba! - A Collection Of Modern Afro
Rhythms
Comet, France

For anyone tickled by the Harmless compilation 'Africa Funk', this is essential. With tracks from Ice, Manu Dibango, Mombasa, Roland Brival and best of all, former Fela drummer Tony Allen, it's the perfect blend of rare and exclusive with certified 1999 floorfillers. (CB) ★★★★★

Sam Prekop

Sam Prekop
Thrill Jockey, USA

An understated triumph from America's avant-rock scene. Combining wistful folk and a beautiful electronic undertow, these 10 Jim O'Rourke-produced songs flow into a world of mid-West ambience, elegiac acoustic pluckings and Beta-Band-on-ether fluffiness. Unusual name, strange greatness. (CB) ★★★★★

10 Of The Worst

FUNKI PORCINI turns this column inside out, choosing 10 things he most certainly could live without

Cosmopolitan Magazine

It spreads really crummy disinformation about things rather than actually telling anyone anything useful.

Soya Milk

We've got enough cows in England—we should just use their milk. But it's the whole mentality behind soya milk that I object to.

Organics Shampoo

Their ads on TV really annoy me. It's just some of the worst lying on telly.

Pagers

The idea of being on call the whole time is pretty bothersome. It's really important to have some time when you're not available.

Floor Polish

I'm not the most spick-and-span person in the world. So I never use this stuff.

Herbal Spritzers

If you're going to have a drink, have a proper one. Otherwise you may as well drink water.

Personal Organisers

I don't want to live in this kind of order. I prefer to be a bit more spontaneous.

Rupert Murdoch

For being so powerful with such a small notion of how intelligent people are.

Stannah Stair Lifts

I don't need one yet. But I might in the future.

Purley Shotguns

Why shoot things when the shops are full of stuff to eat? Am I a pacifist? I respect life, so I suppose I am.

The new Funki Porcini album 'The Ultimately Empty Million Pounds' is out this month on Ninja Tune



VitalRelease

Floorshow

Don't Hold Back/Listen Up

Tripoli Trax

Pete Wardman started the buzz on this when he made it Big Beat Of The Week on his Kiss FM show. The demand forced Tripoli to bring the release forward by four months, and it's easy to see why. 'Don't Hold Back' is uplifting hard house at its best, raising the roof with its euphoric breakdown. Perfection. (MK)

★★★★★



Singles

Chris D Stress & The Immortalist

Naughty Boys

DP

Ass-whipping house that spans you into submission. The polished 'Naughty Boys Mix' pounds away incessantly, layering fierce stabs and hoovers to great effect, while the more rough and ready 'Smacked Ass Mix' adds grating synths, whipping FX and a punishing kick drum from deepest hell. (MK)

★★★★★

Lab 4

Reformation II

Alien Trax

Remixes of one of the greatest end-of-night tunes ever. Lab 4's remix uncompromisingly keeps the tempo at 170bpm, but remains indispensable thanks to the awesome synths. DJ Oberon meshes those with new melodies on his slightly less pacy mix, and OD404 give things a new twist with their bassbin-slaying re-working. (MK)

★★★★★

Various Artists

The Spank Me Harder EP

Friction Burns

An anthem at the Spank Me Harder club night, Sister Suck's infectiously funky 'Please Take Another' beds down with an anthem from the Hanky Panky club, the superbly produced 'The World Is Listening' from Razor Babes. The former bumps and grinds beautifully; the latter slaps you straight in the face and never lets up. And both satisfy you completely. (MK)

★★★★★

The Hellfire Club

Nightbreed

React

Single number three from The Hellfire Club is a marked departure from the usual full-on escapades from SJ and boyfriend Baby Doc. 'Nightbreed' comes in two similar mixes, with Untidy-esque basslines, rattling percussion loops, funky breakbeat drops and old skool stabs perfectly suiting the Babe's faultless production. More, please. (MK)

★★★★★

Captain Tinrib

Manta 2

Tinrib

Two impressive remixes of last year's 'Manta' picture disc. The 'Alien Trax' mix toughens things up considerably and with style, but it's bound to be overshadowed by 'The Future Of Rock & Roll Mix', straight from the Captain's

table and buzzing with extra chords, fresher sounds and an altogether more floor-friendly arrangement. (MK)

★★★★★

Astra

I Feel It

Nukleuz

The main attraction here is a devastating mix from BK and dBm. The punchy production and bumping bassline deliver instant rewards before all manner of stabs and hoovers add a welcome touch of madness. The 'Slingshot Mix' offers a silky smooth alternative, as the lush vocals weave in and out of the pumping rhythm track. A top package. (MK)

★★★★★

Beta Blocker

The Ultimate

Casa Nostra

Another solid release from Casa Nostra, with three equally compelling mixes – the bright and breezy '1st Pass Mix' (built around the tough beats and crisp production you'd expect from the label); the '2nd Pass Mix' (a deeper and darker variation) and the galloping, bass-heavy 'Frantic Dub' (for the full-on experience). (MK)

★★★★★

Rosso

Blow

White Label

Created in Italy and containing one of the lyrics of the year – "gimme a blow job/it's better than no job" – this rattling pumpathon with disco overtones and infectious hooks galore is flipped by a tougher, bass-boomed Trade-style remix. (MK)

★★★★★

Stockholm Sound Clash

Vol.1

Waako, USA

Who says Stockholm is only renowned for techno? Killing that myth in one fell swoop is this tasty house four-tracker featuring cool cuts from Twin, Sound Factory, C&N and the hugely successful Stonebridge. Full of funky, hard-edged disco flavours, it's a great introduction to Sweden's burgeoning scene. (MK)

★★★★★

Turbo Funk

Strong

Phuzz!

Club anthem alert! This Jules and Tong-friendly carry on is a surefire club groover with a hands-in-the-air or your money back guarantee. Check the extra butch Dillons & Dickens re-rub if your floor is gagging for an aural shagging. Tops. (JB)

★★★★★

Robbie Rivera

Relax

Heat

If disco groovers are your thing, be sure to check this latest workout from one of the UK's hottest imprints. Wigwam's 'Sam Dub' and the lovely Lottie's remix add extra value to a cut that's already catchier than the clap in a Budapest backroom. (JB)

★★★★★

Vengaboys

We Like To Party

Positiva

No, honestly. This one is better than you might think. With remixes from Dutch masters Klubbheads and the UK's own Tin Tin Out, the boys' pumping, bass-driven rocker is exactly what it should be. A fucking monster. (JB)

★★★★★

Bizarre Inc

Playing With Knives

Vinyl Solution

Last time this one was out, yours truly was in Tachini and a floppy hat, but, hey, times move on, and it's time for a new generation to enjoy the all-time rave classic. Tall Paul leads the slew of remix notables, so check this out if your floor's under 25. (JB)

★★★★★

The Mudmen

Thriller

Extatique

The boys currently flying high with 'Living Dream' return to the fray with a monster pumpin' house groove. The 'House That Fool Groove' is probably the re-working that will set most floors alight. Check. (JB)

★★★★★

Technique

Sun Is Shining

Creation

This can't possibly be the home-of-Oasis imprint, can it, Mr McGee? If it is, someone's been slipping disco biscuits in the office cafetiere, as the pumping Matt Darey and Funkforce mixes testify. Oh yeah, and there's a Brothers In Rhythm mix for purists. (JB)

★★★★★

Tinstar

Disconnected Child

V2

Dunno about this V2 imprint generally, but Tinstar are definitely worth a check on the basis of this cut alone. Top bod old-timer Laurence Nelson provides the excellent remixes, with the NRG-laden 'Tail Wagging Mix' pick of the pops. (JB)

★★★★★

Sundance

Living Dream

React

Yup, it's back! This time Transa provide the trance flavoured re-working with a too-cool 'Swimmer Remix' instrumental in support. It's still doing the biz, so drop this and watch the eyeballs roll. Cool. (JB)

★★★★★

E 17

Betcha Can't Wait

Telstar

The Sharp boys and that man Robbie Rivera get their mitts on the stolid garagey original and turn it into something we can all shake our tail feathers to. If this is E 17, I'm fuckin' Scarface by the way. Anyone seen that sack of charlie? (JB)

★★★★★

Producer Profile

Meet **PAUL KING**, the in-demand studio whizz-kid behind F1

How would you describe your sound?

Initially I was trying to copy Tony De Vit's sound. I used to joke with him that I nicked all my sounds from his records and when I'd give him a new tune he'd say, "Which ones have you done now?". It's the hard house sound Tony championed at Trade that I play and make.

What were your first and most recent productions?

The first one was 'Elevate' by Format One. I'd given Tony De Vit two tracks and on the end of the tape was a demo of 'Elevate' I'd forgotten to wipe off. He asked me to re-do that and he released it on Jumpwax. My most recent is 'Odyssey Part 1 & 2', which is coming out on Full-On.

What pseudonyms do you use and what labels have you worked for?

I've recorded as Format One, Paul King, F1, Trauma, Pants & Corset and The Project. I've had stuff released on Jumpwax, TdV, Tripoli Trax, Tidy Trax, Full-On and Chug & Bump.

Who is currently influencing your sound?

Tony is still an influence. Ian M is another – I'm going to record with him later this month. I'm also influenced by the Tidy Trax

and Untidy Dubs stuff, and The Freak & Mac Zimms. And Marc Kulak's stuff on Shift still inspires me.

Who would you most like to work with?

I'm doing tracks soon with four of them: Ian M, Jon Truelove, Dave Randall and Janet Thomas (aka Steve Thomas). I'd also love to work with Pete Wardman and Marc Kulak.

Paul King's 'Odyssey Part 1&2' on Full-On and Trauma's 'Party Time' on Tidy Trax are both released this month. There's also a new Pants & Corset single to look out for, and an F1 remix of the new D&T single on Tripoli Trax



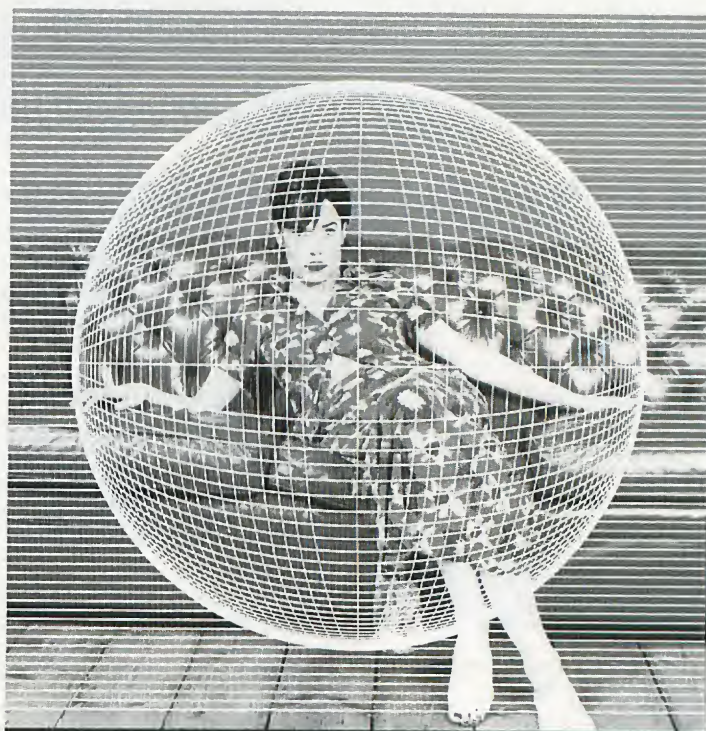
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VitalRelease

Beber

Juvenile Delinquent Marine Parade
After the success of 'Chief Rocka', Kevin Beber goes down a similar path with what sounds like the same rapper. Half time drums and vocals build things up nicely before Beber's trademark drums kick off in fine style with some deep bottom end and hooky keyboards. Very classy stuff. (AF/RP) ★★★★★



Singles

Sniper

Dirty Harry EP
Fierce Panda
Sniper are back with a three tracker that should keep lovers of beats both "big" and "nu" happy. The killa cut here is the Sniper/Waxworx mix of 'Dragstep', where Sniper crosses swords with up-and-coming DJ Hyper from Boom Box Records. Sparse beats build nicely until the huge breakdown, after which things get very messy. (AF/RP) ★★★★★

Uncouth Youth

B-Boy On The Rocks
Meccanoise
Debut single from Meccanoise, the new west London breaks label. Both sides are tough electro with some cool cut-ups and a VR Boy remix to follow shortly. Their brand of raw, energetic beats is winning them many new admirers with remixes just completed for Thursdays Club and H2S04. (AF/RP) ★★★★★

Waywood Soul

The Quest
Waywood
Following on from the superb (if unhinged) 'The Voice' is the next installment from the master of disguise that is Waywood Soul. This is two sides of monstrous beat programming, one with dreamy 'Papua New Guinea'-style vocals, the other with stripped down industrial machine funk and a bass to open your bowels. Original. (AF/RP) ★★★★★

Tubbs

He Be Ge Be
Ghost
Interesting debut from another new label. This three tracker covers different flavours from dreamy downbeat to phat breaks and ethnic pads. 'He Be Ge Be' is the most "nu" with a minimal tough stomper complete with fierce noises. (AF/RP) ★★★★★

One True Parker

Killer (Blim Remix)
Eruption
Anything the bad boy brothers in bass - Blim and Freq Nasty - touch appears to turn to gold. No exception here: Blim twists with the magical laws of alchemy and comes up with a bassline of ridiculous proportions that begs any drum & bass tune to cower in shame. A must-have for the dancefloor. (AF/RP) ★★★★★

Waveform

What's That Sound
TCR
The second single from TCR's Mike James proves a strong follow up to 'Drifter'. Trademark atmospheric swirlings, nasty bass and smooth free rolling breaks give that drum-and-bass-meets-deep-house feel which will win over many hearts. (AF/RP) ★★★★★

Black Dog Featuring Ofra Haza

Babylon
Black Dog
Eight remixes featuring a whole heap of talent on the mix, from the Ant Hill Mob and Scanner to Future Loop Foundation and Jamac. 'For Breakbeat's Sake' is a mix from Push Records' own Terminalhead, which chops up dancefloor friendly breaks with the ethnic vocal and acid noisiness. (AF/RP) ★★★★★

Ben Chapman With Silvah Bullet

Supersonic
Kontraband
Probably tougher than anything in this entire magazine, 'Supersonic' is a gigantic tune beamed directly from the edge of insanity and pits Silvah Bullet's urgent vocal delivery against an insistent red alert siren designed to cause maximum panic. (KB) ★★★★★

Thrust Two Break The Funk

white label
Colossal 303 monster with more build than Arnold Schwarzenegger and which, like the Austrian musclehead, makes up for its lack of elegance with unsurpassed energy, additionally boasting 'Cubik'-era 808 State bass drops. Also boasts a 303-free B-side version in case you've had your fill of squelch. (KB) ★★★★★

Funky Lowlives

Nota Bossa
Ascension
Spotters are said to be topping themselves for missing the Lowlives' last single, 'Funk Construction', so beg, borrow, steal, and pillage to get your hands on this rootsy, bottom-end percussion workout that comes over like Snap's 'The Power' played by mediaeval Tuareg warriors outside Cafe Del Mar. (KB) ★★★★★

Pepe Deluxe

Woman In Blue
CatSkills
For once a Finnish act capable of more than

cotton wool house, granite-hard techno or myopic kitsch-o-disco. And with Nina Simone-esque jazz groove as this, Pepe Deluxe are clearly even more of a stand-alone act. Pressure Drop add a dubby beat remix, Sonorous Star an ambling, beatless dub with awesome presence. (KB) ★★★★★

Rareforce

The Schmuck EP
Under 5's
Sniggering gleefully as it runs away with the coveted Best Release Yet accolade is the 'Force's immensely appealing new six tracker on the Skint subsidiary, which comprises an assortment of open-ended dancefloor bombs with wit, funk and humour in abundance. Check the run-out grooves for a pair of brilliantly simple and massively useful extras. (KB) ★★★★★

Hardwire

Tearin' The Country Up
Kingsize
Curiously derivative offering from Kingsize, usually known for having a more experimental cut to their jib. It trades on the the scene's recent obsession with ska but introduces the Rico-style trombone solo to the genre, giving the whole EP a delicious sense of humour and hooks a-go-go. Think roughshod Yard ska brawling with House Of Pain. (KB) ★★★★★

Jadell

Can You Hear Me
Ultimate Dilemma
Party hip hop displaying a manicured sensibility so comprehensively English that it probably answers to the name Cyril and only

has sex on Sundays. Still, a wide-grinning package of swinging breaks and hooting brass and with call & response action to keep major floors happy. Jolly good show, all told. (KB) ★★★★★

Blackwater Industries

Box Of Bullets EP
Dust 2 Dust
Three cuts of incidental cinematic which are highly diverting, not least the undulating groove terrain of 'The Six Chambers', but which seem rather fey next to the funky pulse of 'Double Barrel', which re-introduces the 'Six Million Ways To Die' bassline to the dancefloor, thankfully. No mighty revelations, but big beers all round. (KB) ★★★★★

Danmass

Quake
Dust 2 Dust
Unmatchable when it comes to sculpting grooves more pert than Mick Jagger's bum, the latest from the men in the Dust 2 Dust engine room rolls with all correct elements in the mix: drums crisper than iceberg lettuce, hitchhiking Hammond stabs, rampant scratchedelia and a spring-heeled groove. (KB) ★★★★★

J-Walk

Buggin' Becky
Pleasure
The ancient ploy of cutting up rusty funk tunes such as Johnny Hammond's 'Gears' really ought to be outlawed, unless it's done like this and recast as a langorous blob of bassomatic sci-fi modernism. And Tim "Love" Lee's remix is as equally proud and erect as the original. (KB) ★★★★★

So Who The Hell Is...?

ORANGE KUSH

So who is he then?

27-year-old Tim Jones, former resident of Anglesey, north Wales, avid psychedelicist and producer of nu-skool odysseys such as last year's 'Junc' on Botchit & Scarper.

Does he like to rock the party in a Max Boyce style?

Tim insists that staying in north Wales until 18 months ago severely hindered his career, though the area's abundance of magic mushrooms may also have stimulated his reluctance to leave. Now installed in the far less distracting greyness of east London, he's applying himself to the task of distilling his post-drum & bass breakbeat sensibility through his love of ancient hardcore.

How does he explain the "difficult" name?

He doesn't. He merely points out that he was named Kush, but was forced to change by a heavy metal band who had earlier adopted the meaningless moniker.

Kush-ty. What is he currently digging?

You name it. "Electro, techno, drum & bass, hip hop, psychedelia, everything," he enthuses. "I've been making music since I was about 18, when me and my mates were going to Shelly's and the Blackburn raves. I was a massive Grooverider fan.

We booked him to play in Caernarfon back in 1990 - it was just him and loads of Welsh nutters going totally bonkers to hardcore!"

He sounds utterly mad for it. Is he?
Of course, but that doesn't stop him ditching hardcore's nosebleed clichés while borrowing its dynamics to forge irresistible booming, ice-cool break tracks. Nor does it stop him indulging an insane penchant for extreme snowboarding. Find him propping up the bar at Friction, or face down in the powder at Val D'Isere.

'Orange Kush' is out now on Botchit & Scarper



INSOMNIA

Muzik's essential club listings guide

The top nights out: March 17th to April 13th

Decks, Es & Midnight Runners

edited by Rob Da Bank

D



Jing. Funny old game innit? Funny old names more like. DJ names do indeed seem to be getting dafter. I mean, who'd think up a stupid name like Barnone Barocwell Teeba (London DJ), Cafe Del Martyn or Reverend Carbootleg (The Bomb, Nottingham) and who the hell is Brothafromanoplanet (Edinburgh)? Then again, the man with Number One albums and a ring on his finger from Miss Zoe Ball is as guilty as the rest of us.

Fatboy Slim. Last seen taking the stage at **The Brits** in a lurid Hawaiian shirt to collect the award for Best British Dance Act, Norm just pipped those bastions of the British underground dance scene **Jamiroquai**, **Massive Attack**, **All Saints** and **Faithless**. Luckily the Brits committee had wisely placed the dance music contingent in the very last row of seats, far enough away to drown out the hecklers and keep them away from buckets of water and MPs. MPs in attendance at the Brits, incidentally, outnumbered those running the country in Parliament that night. Superb, the word is finally getting through. It'll soon be Judge Pickles not **Judge Jules** manning the decks at **Golden**; Bernard Weatherall, the former speaker of the House Of Commons will be filling young Andrew's shoes; **John Kelly** will be replaced by John Major and if only Tony Blair could do as good a job of keeping the nation happy as **Tony De Vit** did.

To be fair, Norman did us proud. But with the announcement of his engagement to Zoe there's one question we all want to know the answer to. Will they consummate the marriage on stage at **Manumission** this summer or settle on sunny Brighton? Whatever and wherever, will it be smileys all round?

On the subject of consummation what exactly was young **Terry Farley** doing after a night of off-road action at deep house joint **Soulsonic**? Finding him on all fours re-enacting pornographic movie stunts with his tongue hanging out was really rather disturbing. Almost as barmy as the **Slack Sabbath** club in Brighton. Run by a fella called Disastronaut, it featured an 'air mixing championship'. Virtual DJing, here we come.

Apologies to **The Sanctuary** in Belfast who haven't been getting your calls about their excellent nights. Unfortunately the number we printed last month is the city morgue. Who says clubbing's dead? It will be dead at the rate some clubs are going though. There's one in Scotland called **Aubergine**, **Fill Collins** is a happening night in Antwerp and **Miss Moneypenny's** are at it too, renaming their new venue Raymondo's Canal after **Jim 'Shaft' Ryan's** first house. Hmm, daft. In fact, with their completely overhauled Wolverhampton club opening in March plus a new bar opening in Birmingham, the boys are well and truly back in town. Birmingham can't get enough. If Buggering's your taste, check out the monthlies in Liverpool and also **Bugged Out's** new Sunday sessions at the **Paradise Factory** in Manchester. **James Holroyd**, **Moonboots** and maybe even **Jeff Mills** should be spinning on May 9th.

Sundissential was all smiles on Valentine's Day as **Boy George** presented their £10,000 collection to AB Plus, the West Midlands Aids charity supported by **Tony De Vit**.

London's **Open** club crowd weren't so charitable recently where **Guy-Manuel** from **Daft Punk** almost lost the plot when he started spinning not records but wildly out of control. Whether it's a *penchant* for combustible compost or a love of the old golden lady, the stocky Frenchman had to pass deck duties over to his brother who well and truly rocked it. Also rocking it this month was **Fred Leicester**, host of crazy parties by the name of **Impotent Fury**. The last Fury at London's **333** club featured novelty club toys like the Wheel Of Fortune, which determined the style of music played for the next half an hour (Seventies disco or TV and film themes, anyone?) and the karaoke downstairs which saw none other than **Seal** step up to sing a corking 'Celebration' by **Kool And The Gang**. Next date April 9th.

So, party weirdos, until next month keep operating those decks, Es and midnight runners.

>>

HOW TO GET YOUR CLUB LISTED IN MUZIK

Please send details to Insomnia, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax Insomnia on 0171-261-7100. Or e-mail rob_da_bank@ipc.co.uk. All club listings are free, but are included at the editor's discretion. All club listings must reach Muzik by the following dates: March 5th for club dates for April 14th to May 11th, April 2nd for club dates May 12th to June 9th and May 2nd for club dates June 10th to July 14th.

Muzik Box Office continues to give all our readers an opportunity to avoid hours of tedious queueing by booking club, gig and festival tickets over the phone. In association with Way Ahead Box Office, Muzik will offer tickets to the clubs/gigs marked with a * as Muzik Box Office events. Just pick up the phone and call the 24-hour Muzik Box Office hotline on 0870-12-12-700. All calls are charged at the national standard rate.



INSOMNIA

Open To Torture at The End, London



pic JAMIE BAKER

Club Of The Month: Slinky

Weekly Fridays

At The Opera House, Boscombe, Bournemouth. 01202-399-922. 9-3am. £8/£6.

BOURNEMOUTH and nightlife used to mean a quick round of canasta in the Retired Air Force Duffers Lounge or a stroll down the prom with your dog Nutsy. Come May 1997 and all that changed. The gambling tables were overturned, the dog thrown into the sea, old ladies were run down by stampeding ravers and the police had to hold back the sea, who was trying to get in too. What was all the fuss about? Slinky at the Opera House was working like a giant human magnet. 19 year old Ben Dover from Boscombe was literally ripped from his bed. "I was trying to get an early night and suddenly I stood up, got me glad rags on and ran down to the Opera House and raved like a loon for the next five hours," he said.

Promoter Nick Whitbread spent five months planning Slinky before it opened with Laurent Garnier and Grooverider in conjunction with Muzik. It was the first time a club in Bournemouth had been allowed to stay open until 2am and they haven't looked back since. Now boasting a 3am extension and with numerous Radio 1 all nighters under their belt, Slinky have moved south coast clubbing one step up the ladder.

One aspect of Slinky that makes it unique is the Cocoshebeen jungle night which was already running in the second room of the Opera House

when Slinky moved in. One of the drum & bass community's favourite DJ spots, all the big names play there regularly alongside local boys Orbit, Dream and Aquasky. So, with two clubs in one there's never a dull moment, with dressed up glamour kids alongside darkcore junglists.

So why go to Slinky, Mr Promoter? "Bournemouth is a friendly, attitude-free town and Slinky reflects that. It's always busy and, umm, there are of course the ladies," I'll second that.

● **Slinky Easter Ball** Saturday April 3rd at Bournemouth International Centre. 01202-399-922. 8-6am. £25.

"Mega mega white thing" crowed Karl Hyde on 'Born Slippy'. He wasn't talking about Slinky's Easter Ball and Second Birthday but he could have been. The massive influx of DJs from all over the world will include, in the Slinky Room, Tall Paul, Seb Fontaine, Jeremy Healy, Sonique, Taucher, Scott Bond, Lisa Lashes and Gary White. The Ministry chip in with Erick Morillo, Rampling, Disciple, Matt 'Jam' Lamont, Jazzy M, Lottie and Tim Lyall. Cocoshebeen has Fabio, Rap, Hyde, Randall, Orbit and Dream and rapping it up in the Wild Style Beats Bar are the Scratch Perverts, Aquasky, DJ Element, Bronson and Outkastz. Phew.

Dress Code: Birthday suits
Capacity: A lot

● **Haywire** Monthly Fridays at The Bomb, 45 Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am. £7. Storming night representing the Weatherall massive with the man himself plus his other Swordsmen Keith Tenniswood, Daz Quayle, Alex Knight and the Schmoo Crew. Easy! I Friday March 26th is the one.
Dress Code: None
Capacity: 600

● **Prime Evil** Friday March 26th at Lost Weekend, Huntingdon Street, Nottingham. 07971-370-036. 10-3am. £5/£4. Techno and house with Ben Simms, BWPT Sound System and Silver with Joe 90, Double Vision and Fuplaying beats.
Dress Code: None
Capacity: 500

● **S.L.A.G.** Weekly Fridays at The Steering Wheel, Wrottesley Street, Birmingham. 0121-242-6607. 10-2.30am. £6 members/£7. NUS/£8. Price includes admission to Hush afterhours party at 55 Station Street every Friday from 2.30-6am. One of the Midlands' finest forays into dance music with Mark O'Neill and Mark Jarman (March 19th) with alter party jocks Simon Baker and Mistress Mo, while March 26th is Colin Dread and Rick James at The Hush with James Dean and Mark Leaf at S.L.A.G.
Dress Code: Fresh & funky
Capacity: 470

Saturday

● **Access All Areas** Weekly Saturdays at Mezzanine, Wolverhampton. 01902-450-021. 9.30-late. £9/£8/£7.

Saturday April 3rd is the night to drop everything, put the spouse to bed, kick the dog out the way, put your dancing shoes on and head to Wolves for the opening of Mezzanine, the club that they want you to enjoy the next millennium in. With a vast budget allotted to everything from TV monitors of the DJs playing to lounges, bars and an "Interactive Play Room" (oh missus), the Mezz, as it will shortly become known, is the bomb. April 3rd not only gets Oakey and Morales up there but welcomes Farley and Heller, Rocky & Diesel, Derek Dahlgren, Barry Ashworth, Sean Campbell, Smokin' Jo, Jo Mills, Gordie Gunter (live) and Johnny Stevenson. Check out <http://www.aas-mezzanine.co.uk> if you need any more convincing. Other dates you wouldn't want to miss are Digweed, Sanchez, Danny Howells, CJ Mackintosh, Dave Camacho, Al MacKenzie, Jo Mills, and Bedroom Badlam in the Alternative Room (April 10th) and Jeremy Healy, Chris & James, Clive Henry, Rampling and Jon Pleased (17th).
Dress Code: Dress to impress
Capacity: 2400

● **All Points North** Weekly Saturdays at Flaming Colossus, 57 Welford Road, Leicester. 0116-233-4788. 10-3am. £8/£5. I dunno who DJs here, what kind of music they play, what sort of crowd chips up or whether it's just a figment of my imagination. Go along and tell me what it's like.
Dress Code: Smart
Capacity: 600

● **Alter Ego** Saturdays at The Lost Weekend, Huntingdon Street, Nottingham. 0121-693-6960. 9.30-3am. £8 NUS & members/£10 non-members. Money Penny's Alter Ego welcomes Matthew Roberts, Rich B and Warren Richardson (March 27th), Angel, Daire Duffire and Brent Cross (April 3rd), John Kelly, Lee Dagger and Ben Gath (10th) and Norman Jay, The Connection and Warren Richardson (17th).
Dress Code: Smart clubwear
Capacity: 600

● **C.R.E.A.M.** Weekly Saturdays at The Hush, 55 Station Street, Birmingham. 0121-242-6607. 9-late. £12/£10/£8. Weekly members only party (phone for more info on membership) with Jon Da Silva, Kiddo, John Henry, DK and Jon Tejada (March 20th) and Alex P, Patrick Smoove, Danny Technici and Ashley West (27th).
Dress Code: Smart
Capacity: 800

● **Drop The Bomb** Weekly Saturdays at The Bomb, Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am. £9/£7. Rescues Tim Shaw, Dave Congreve, A New Funky Generation and Gary Funky Monkey are joined behind the wheels with Miles and Elliot and Wai Wan (March 20th) and Jeep Griz (live), Tom Middleton, Ross Allen, Phil Mison, Rob Da Bank (27th). Still firing along as one of the best Saturday nighters around.
Dress Code: None
Capacity: 600

● **Eden** Monthly Saturdays at The Curry, Heath Lane, Metheringham, Lincoln.

01526-632-507. 9.30-4am. £6/£8/£10. Resident DJ Elite slides down into one of the more bizarre clubs in the country with anyone from Matt Hardwick to Bedroom Badlam DJs piling in.
Dress Code: No "get outta my fucking way"
Sunday drivers
Capacity: 600

● **Flashback** Saturday April 10th at The Que Club, Corporation Road, Birmingham. 0976-221-288. 10-6.00am. £12 in advance. Mickey Finn, DJ Sy, Seduction, Ratty, Mistress Mo and Food Junky lead the main arena back to 1989-1993 old skool style. Arena Two is big beat and hip hop with Krash Slaughter and Substance DJs while Arena Three is drum & bass from 1993 to 1996 with Pilgrim, Gershwin and Pro-Session DJs.
Dress Code: As it used to be
Capacity: 2,000

● **Miss Money Penny's/Raymond's** Weekly Saturdays at The Canal, Wolverhampton. 0121-693-6960. 10-2.30am. £12/£10.

This lot have been through so many changes lately that I really can't be sure what's happening. Finally it seems that they've settled for The Canal, or is it Raymond's Canal or... Well whatever it is the DJs are sure when they're playing and Jon Pleased, Lisa Pin-Up and Matt Blyth will definitely be there on March 20th. Other dates are Danny Rampling and Mikey Gallagher (27th), Graeme Park (30c), Andy Ward and Matt Cassar (April 3rd) and Judge Jules, Jon Da Silva and Lee Dagger (10th). Making a clean break out of the dubbing jungle that is Birmingham but taking their crowd with them, Money Penny's look set to have a fine 1999.
Dress Code: Smart
Capacity: 800

● **Music First Versus V Recordings** Saturday April 3rd at Que Club, Corporation Street, Birmingham. 0121-212-0550. 10-6am. £13.50/£12.50. The grand finale of the V Recordings worldwide tour pitches up in the heartland of drum & bass with Roni Size, Krust, Suv, Ed Rush & Optical, Frost and Bryan Gee cutting up dub plates with MCs Moose and Dynamite operating the toaster.
Dress Code: Whatever
Capacity: A lot

● **NuTonic** Weekly Saturdays at The Ritz Suite, The Venue, Hockley, Birmingham. 0121-684-8359. 11-4am, last entry 12.30am. £8/£7. DJ Del'Auga, Dave Delectic and Chris Read love their freshly mown beats and bobs. So does Touche from the Wiseguys who's dropping in on April 10th and Barry 'Mental' Ashworth who's cruising in on the 17th.
Dress Code: Don't wear one
Capacity: 300

● **Passion** Weekly Saturdays at Emporium, 67 Belvoir Road, Coalville. 01530-815-278. 9-3am. £11 non-members. £9 members/NUS. Adrian Ludvip, Lisa Pin Up and JFK playing club classics will be more mental than the Texas Chainsaw Massacre in slow motion on acid. Other dates to check are JFK, Scott Bond and Judge Jules (10th) and Brandon Block, Mark Moore, Sonique and JFK (17th).
Dress Code: No jeans/sportswear
Capacity: 1,500

● **Progress** Weekly Saturdays at Time, Mansfield Road, Derby. 01332-600-700. 9.30-4am. £10/£8/£5 with flyer before 10pm. Resident DJ Rob Webster leads the team out onto the field followed by Graeme Park, Gordon Kaye and Pete and Russell (March 20th), Judge Jules, Val & Des and Pete and Russell (27th), Mark Moore, Lisa Loud and Pete and Russell (April 3rd), Tall Paul, John '00' Fleming and bloody Pete and Russell again (10th) and Boy George, Gordon Kaye and guess who? Pete and Russell (17th).
Dress Code: Smart
Capacity: 1,100

● **Sundissential Saturdays** Weekly Saturdays at Pulse, Hurst Street. 0121-236-8277. 9.30-4am. £12/£10. No, I haven't got it wrong. Yes, Sundissential are rather than a box of schizophrenic medicine but they've had the rather cunning plan of moving to a Saturday (while carrying on with the occasional Sunday). The Grand Opening Party on March 20th should be fun (if you like dressing up as a nurse and then throwing yourself about wildly) with Mr Peter Tong, Sebastian Fontaine, Tall Paul, Lisa Lashes and Andy Farley. Another date to look out is Judge Jules, Sonique and Guy Ormrod (27th).
Dress Code: Hmm, over to you Madders
Capacity: 1,500

● **Throwdown** Weekly Saturdays at The Sky Club, Alfreton Road, Nottingham. 0115-910-9683. 10-2am. £5. Expect anyone from the Lord Weatherall himself to Surgeon and Sir Real on March 20th spinning techno and their favourite records.
Dress Code: Relaxed
Capacity: 400

The Midlands

Muzik's Essential Nights Out:

● **Access All Areas** Saturday April 3rd at Mezzanine, Wolverhampton. **Expect:** The opening gala with Oakey and Morales heading in all star cast. Essential.

● **C.R.E.A.M.** Saturday March 20th at The Hush, Birmingham. **Expect:** Jon Da Silva on recent blistering format the original C.R.E.A.M.

● **Haywire** Friday March 26th at The Bomb, Nottingham. **Expect:** Two Lone Swordsmen ripping it up.

● **Miss Money Penny's** Saturday March 20th at Raymond's Canal, Wolverhampton. **Expect:** Money Penny's new venue transformed into their usual high class joint with Jon Pleased. Wimmer.

● **Music First** Saturday April 3rd at Que Club, Birmingham.

Expect: Grand finale of V's world tour with Roni Size, Bryan Gee and Frost among many others.

● **NuTonic** Saturday April 10th at The Venue, Birmingham. **Expect:** Touche Wiseguys at the leftfield night to be seen at.

● **Sundissential on Saturdays** Saturday March 20th at Pulse, Birmingham. **Expect:** Sundissential move to Saturdays. Grand opening party with Tong, Fontaine and Tall Paul.

Friday

● **Access All Areas** Weekly Fridays at Flaming Colossus, 57 Welford Road, Leicester. 0116-233-4788. 10-3am. £8/£7/£6. Jo Mills in the Gallery every week and JFK entertaining elsewhere with guests. Check out the new AAA in Wolverhampton too.
Dress Code: Clubwear
Capacity: 700

● **Floppy Disco** Friday March 19th at The Bomb, 45 Bridlesmith Gate, Nottingham. 0171-377-5590. 9-late. £8/£6. DJ's present the many pronged attack with Simon

DK, Digs and Woosh, Al Royale & Matt Ringrose (Giddy Fruit), Pork Recordings and Osbourne all mucking in.
Dress Code: Whatever
Capacity: 700

● **Get It On** Weekly Fridays at Junction 21, 13 Midland Street, Leicester. 0976-203-742. 10-late. £6. Beats, house and hip hop all collide at Get It On with Norman Jay, Danny Donachie and a Technique room with D'Boy and John P (March 19th), Adam Freeland and Kelvin Andrews (26th) and DeeJay Funk-Roc (April 2nd).
Dress Code: Smart
Capacity: 550

● **God's Kitchen** Weekly Fridays at The Sanctuary, Digbeth High Street, Birmingham. 01604-459-505. 9.30-4am. £6 NUS/£7 members before 11/£8. The Kitchen is positively sweating these days with chefs on duty Jeremy Healy and Boy George (April 2nd), Paul Oakenfold, Paul Van Dyke and John Kelly (4th), Judge Jules and Lee Burridge (9th) and John Kelly (16th). If you can't travel like a loony, get out of the kitchen.
Dress Code: No effort, no entry
Capacity: 1,400

>> **Cabaret** Saturday March 20th at The Temple, St George's Street, Bolton. 01204-406-640. 10-4am. £10/£8. Nigel Benn goes head to head with Jay Floyd at this themed night out. Pyrotechnics, cannons and a trapeze should make this a night to remember. **Dress Code: No crap** Capacity: 600

Casa Loco Weekly Saturdays at Casa Loco, 19 Lady Lane, Leeds. 07957-934-706. 12.30-9am. £9/£8. Taking you through the early hours are Steve Mascn, Paul Rough and Mark Leaf with uplifting melodic house. **Dress Code: No attitude** Capacity: 400

Counter Culture Monthly Saturdays at The Music Box, Oxford Road, Manchester. 0161-834-9200. 10-3am. £5 advance/£8 on door. Counter Culture runs the second Saturday of each month with residents Mr Scruff, Gilles Peterson and Spinn alternating at one of the country's best leftfield and hip hop night. **Dress Code: None** Capacity: 800

Cream Weekly Saturdays at Nation, Wolstenholme Square, Liverpool. 0151-709-1693. 10-4am. £11/£8 NUS & members. Cream is really kicking off again and queues stretch to Bootle so get there early. Nick Warren, John '00' Fleming, Steve Lawler, Paul Bleasdale and Dean Wilson (March 20th), Seb Fontaine, Dave Seaman, Brandon Block, Taucher, Paul Bleasdale and DJ Gee (12th) and Judge Jules, Paul Van Dyk, Seb Fontaine, Paul Bleasdale and Dean Wilson (April 3rd). **Dress Code: Strictly no sportswear** Capacity: 3,100

Culture Weekly Saturdays at Club M, Tall Trees, Yarm, Cleveland. 01642-781-050. 8.30-3am. £10/£8. Fancy getting cultural? I doubt you'll get much here but it'll be a night laugh. 2 Kinky Tour with Paul Taylor and David Dunne (March 20th) and Xtravaganza tour with Alex Gold, Robbie Nelson and Ricky Stone (27th). **Dress Code: Clubwear** Capacity: 750

Devotion Weekly Saturdays at Holy City Zoo, York Street, Manchester. 0161-273-7467. 10-late. £12/£10. Residents Dave & Huey, Marc Cohen and Martin Glynn help transform Holy City Zoo into an Edenic paradise with a fig leaf door policy guaranteed to get those juices flowing (March 27th). **Dress Code: "Devoted to glamour"** Capacity: 500

The Electric Chair Monthly Saturdays at The Music Box, Oxford Road, Manchester. 0161-819-5205. 10-4am. £6/£7. The Electric Chair is on the last Saturday of each month. The Unabombers reside with hip hop, Latin and downtempo beats but they've also managed to secure the not bad decks skills of Francois Kevorkian, "the originator, the God, the legend." Well, that might be a bit over the top but he is good. Not only do they have that man but DJ Mijo of Wild Bunch and Major Force fame touches down too. **Bonus.** **Dress Code: None** Capacity: 600

Federation Weekly Saturdays at Main Entrance Club, Palatine Buildings, Central Prom, Blackpool. 01253-292-335. 9-2.30am. £7/£5. Galaxy Tour with Allister Whitehead, Rick Bonetti and Grant Holmes (March 17th) and New Johnson and Jason Vereker (24th). **Dress Code: None** Capacity: 600

Feel Fortnightly Saturdays at University Of Central Lancashire, Fylde Road, Preston. 0115-912-9199. (24 hour ticket line) 9-2am. £7 NUS & members/£9 non-members. March 20th and April 3rd are the next dates you need to know for George Thompson and guests who could be anyone from Coby to Tall Paul. **Dress Code: None. Attitude code in force** Capacity: 1,400

Fresh Jive Every Saturday at The Faversham, Spring Field Mount, Leeds. 0113-243-2020. 9-2am. £5/£3. Monthly residents the Scratch Perverts play March 20th and Deepay Punk Roc also plays monthly alongside weekly baggy troussed people Tim Utah, Tim Yeomans and DJ Coe. New skool beats and old skool turntablist ahoy. **Dress Code: The bomb** Capacity: 760

Gatecrasher Weekly Saturdays at The Republic, Sheffield. 0114-249-3093. 9-6am. £13.50/£11.60 NUS. After their spiffing new refit, the Crasher split their crowd between The Future main room and The Plasma Lounge mellowover spot. March 20th sees



pics JAMIE BAKER

DJ Tiesto from Holland join Judge Jules, Scott Bond, Matt Harwick with Ricky Chopa, Andrew Clarke and Deno in the Lounge. Jaz and Choope and Taucher join the residents (27th), John Kelly and Judge Jules (April 3rd) and tbc (10th). **Dress Code: Smart clubwear - no sportswear** Capacity: 1,320

Golden Weekly Saturdays at The Void, Glass Street, Hanley, Stoke-On-Trent. 01762-621-454. 9.30-3/4am. £9/£11 if open till 3. £10/12 if open till 4. Residents Pete Bromley and Hardy & Edwards with Jeremy Healy and John Kelly (March 27th), Oakley and Lee Burdige (April 10th) and Pete Tong, Sonique and Scott Bond (17th). Check them at Renaissance's Seventh Birthday at Trentham Gardens on April 3rd. **Dress Code: No sportswear. Music fans only** Capacity: 1,150

Molotov Pop Weekly Saturdays at The Boardwalk, Little Peter Street, Manchester. 0161-273-3435. 10.30-3am. £8/£5 before 11pm. The superstar residents are Mark 1, Richard Hector Jones, Rakkit and Funk Boutique playing funk and hip hop with special guest Adam Freeland cutting up dem nasty breaks. **Dress Code: Whatever** Capacity: 600

Nice Weekly Saturdays at Rockshots, Waterloo Street, Newcastle. 0191-221-2551. 10-3am. £8/£7. Andi Fenner, Sker, Hans and Miss Isle are joined by Matthew Roberts (March 20th) and Huggy Burger Queen (27th). Uplifting like a bra. **Dress Code: Smart, casual, trainers are okay** Capacity: 500

The Orbit Weekly Saturdays at The Afterdark, South Queen Street, Morley. 0113-252-8202. 8-2am. £10/£6. Sven Vath and Aural Float (live) on March 20th, John Barry, Jon Nucle and H (27th), Westbam (April 3rd), Justin Robertson (10th) and Adam Beyer (17th). **Dress Code: None** Capacity: 650

Parliament Weekly Saturdays at Club Nato, Boar Lane, Leeds. 0113-244-5144. 10-3am. £8/£7/£5. Tony Walker (March 20th) and Gordon Kaye (27th) journeying into house and garage territory with resident Lee Wright. **Dress Code: No effort, no entry** Capacity: 500

Renaissance Seventh Birthday Saturday April 3rd at Trentham Gardens, Stoke On Trent. 01782-717-872. 8.30pm-late. £30 plus booking fee. "Happy birthday to you, happy birthday..." Yeah alright, enough with the jelly and ice cream and let's see who's playing. Looking through the themed rooms of the phenomenally classy Trentham Gardens stately home is a kaleidoscopic whirl of jocks from all over the globe. Room One is Asia with Carl Cox, John Digweed, Anthony Pappa and Muzik's Marcus James. Room Two sees us fly over to Europe with Paul Van Dyk, Dave Seaman, Ian Ossia, Parks & Wilson and Nigel Dawson. Jump on the boat to America with Roger Sanchez, Junior Sanchez, Dave Ralph, Les Groves and Adele. Back in the UK, Golden have teamed up with Renaissance to present Room Four with Judge Jules, Seb Fontaine, Daniele Davoli, Pete Bromley and Dean Wilson. Congratulations to Renaissance on reaching the big seven and here's to another seven. **Dress Code: Make an effort** Capacity: A lot

Rinkydink Weekly Saturdays at South, South King Street, Manchester. 0161-831-7758. 10-late. £6. New York funk, house roots with the beer belly they call Elliot Eastwick with all the fun you can stomach (later). Definitely one to check for 1999 and vastly improved by the presence of Jason Boardman on March 20th. **Dress Code: None** Capacity: 220

Salvation Weekly Saturdays at Fluid, 35 Dudio Street, Manchester. 0161-228-2222. 10-3am. £10/£8. Every Saturday with Tom Vainwright, Tony Walker, Mr Green, Andy Young, Big Darny, Dave Haslam, Alex Walker and Mark Anthony all pitching in in three rooms bringing you hip hop, house, disco and all sorts. **Dress Code: No trainers, smart, casual** Capacity: 1,200

Shindig Weekly Saturdays at Riverside, Newcastle. 0191-232-9729. 10-3am. £9/£7/£6. Check DJ Heaven and Mark Armstrong (March 20th), Daniele Davoli and Mark Armstrong (27th) and these cheeky chappies Scott and Scoby every Friday upstairs for the best in house and techno. **Dress Code: Make an effort** Capacity: 1,200

Sonic 8 Saturday March 20th at The Roadhouse, 8 Newton Street, Manchester. 0161-237-9789. 10-4am. £6/£5. New skool breaks, techno and drum & bass taking hold with Self, Global Sphere live, Eve and Dave Wood joining residents KTB and Pye. **Dress Code: Whatever** Capacity: 400

Tangled Weekly Saturdays at The Phoenix, Oxford Road, Manchester. 0161-272-6921. 10-3am. £6/£5. Residents Phil Morse, Terry Pointon, Herbie Saccari and Steve Thorpe get all tangled up in house territory every Saturday. **Dress Code: Tangled** Capacity: 400

2 Kinky Saturday March 27th at The View, Belmont Road, Overton Hill, Frodsham, Cheshire. 01928-773-108. 9.30-late. £10/£8. Originally starting in the early Nineties, 2 Kinky is back with a vengeance in a venue to die for. Well, maybe not, but you could at least lose some limbs. With a venue built into the cliff face and a massive capacity, The View does indeed have one stretching forty miles. Add to that Touche from those Wisegays, Nigel Benn, Rob Tissera, David Dunne and the residents this is gonna be an interesting monthly if nothing else. Prepare yourself. **Dress Code: Smart clubwear** Capacity: 1,000

Wildlife Saturday April 3rd at The Foundation, Market Street, Wakefield. 01274-541-911. 9-3am. £10/£8. Wildlife fire into 1999 with their third birthday drawing in Junior Sanchez, Darius Syrossian and James Aparicio in room one with Ian Taylor, Alex Walker, Joe Lucas and Tom Hepworth. One to be missed at your peril. **Dress Code: Strictly smart clubwear** Capacity: 700

Sunday

Asylum Weekly Sundays at The Nightingale, Lower Essex Street, Birmingham. 0121-236-8277. Midday to midnight. All your Surrendental regulars down here with the music on a harder tip preparing you for a hazy Monday. **Dress Code: Smart clubwear** Capacity: 300

Daddy's Favourites Norman, Call Lane, Leeds. 0113-234-3988. 7-11pm. Contributions? Classic r & b, garage and soul to bliss out your Sundays with Leeds' man about town Lee Wright plus special guests. Contributions welcome from a penny to £100. **Dress Code: Whatever** Capacity: 250

Gatecrasher Sunday April 4 at The Republic, 112 Arundel Street, Sheffield. 01595-68970. 9-6am. £25 in advance. Oh shit, here they come, galloping down the M1 or whatever road it is like some kind of mutant



Cream, Liverpool

army. Yes, Sheffield had better take cover as the hordes of loonies assemble for their Easter Party. Easter bunnies will be Oaky, Jules, Tall Paul, Seb Fontaine, Scott Bond and Matt Hardwick. The Plasma Lounge gets eclectic with Norman Jay joining Ricky Chopa, Andrew Clarke and Deno. The bollocks. **Dress Code: Make the effort** Capacity: 1,320

Monday

Gold 'N' Delicious Weekly Mondays at The Place, Bryan Street, Hanley, Stoke. 0976-366-798. 9.30-2am. £4/£3. Les Hermetstock and Neil Fitzgerald every Monday. Check them out on Tuesdays at Evolution, Cardigan Fields, Leeds with more info on 01132-632-632. **Dress Code: Club casual** Capacity: 1,800

Wildlife Monday April 5 at Tall Trees, Green Lane, Yarm. 01274-551-911. 9-3am. £12/£10. Bank Holiday special involving Boy George, Alex P, Darius Syrossian and James Aparicio banging one out in Room One with James Aparicio, Tom Hepworth and Ashley Hance in Room Two. **Dress Code: Club casual** Capacity: 2,500

Wednesday

Nude Last Wednesday of the month at Jackson's, 4 Fisher Street, Carlisle, Cumbria. 07971-042-323. 9-2am. £5. Residents Ste Lee, MEM, Mats and Pip Vert DJ in the nude. **Dress Code: Whatever floats your boat** Capacity: 400

Thursday

BBE Weekly Thursdays at Po Na Na, 2 Waterloo House, Assembly Street, Leeds. 0171-613-0013. 8-2am. £5/£3. Ben and Pete take their sizeable collection up to Leeds every Thursday for jazz, soul, funk, house and Latin with Dr Bob Jones (March 18th). **Dress Code: Whatever** Capacity: 300

First Light Weekly Thursdays at Bar Cuba, Pickford Street, Macclesfield. 01625-614-861. 8-2am. 10.30pm last admission. FREE. Old, new, second hand, they love music in all shapes and forms with a few kung-fu movies and turntablist demos thrown in for good measure. DJs JFK, Iain Taylor and Matt Lawn (March 18th) and Bentley Rhythm Ace and Iain Taylor (25th). A special treat is their first birthday with Fabio and Grooverider guesting on March 25th. **Dress Code: None (Fri/Sat - no jeans/trainers)** Capacity: 400

Stush Weekly Thursdays at NATO, Boar Lane, Leeds. 0113-217-2551. 10-2am. £4/£5. Tim Westwood alert in the area on March 18 with Dave Needham, Johnny Goodfella and Lee Wright on the residents tip. Cheap drinks, cheap entry, cheap ladies. Ops, sorry, not the last one. **Dress Code: Casual, trainers okay** Capacity: 900



London & Home Counties

Muzik's Essential Nights Out:

Clockwork Orange Ibiza Reunion Saturday March 20th at Camden Palace. **Expect:** Do you really need reminding?

Extended Family Friday April 2nd at The Islington Bar. **Expect:** Mr Scruff on top anything goes tip.

The Gallery Every Friday at Turnmills. **Expect:** Tall Paul and chums rocking the house.

Lost Sunday April 4th at secret location. **Expect:** M'sy cutting it up faster than a chainsaw.

Metal Box Saturday March 27th at The Annexe. **Expect:** The new Heavenly night with Tony Vegas, Richard Sen and Richard Fearless.

Move Friday March 26th at Ministry Of Sound. **Expect:** Deep Dish spinning six hours of pure gold.

Sonic Mook Experiment Saturday March 20th at Scala. **Expect:** New club, new night with Lavelle, Fearless, Ashworth and chums.

Subterranean Saturday April 3rd at The End. **Expect:** Sven Vath spinning at the premier tech house night

On The Road forthcoming live dates

ALL SAINTS* Dublin Point (May 31st), Dublin Point (June 1st), Aberdeen AEC (4th Sold Out), Birmingham NEC (6th), Newcastle Evening News Arena (9th), Manchester Evening News Arena (12th), Glasgow SECC (15th), Cardiff International Arena (18th), Sheffield Arena (21st), London Wembley Arena (24th Sold Out) and London Wembley Arena (25th)

THE BEASTIE BOYS* Glasgow SECC (May 3rd), Manchester Evening News Arena (4th), Birmingham NEC (5th) and London Wembley Arena (7th)

BPM UK CLUB TOUR with Paul Taylor & David Dunne Yarm Tall Trees (March 20th) and Rob Tissera, Ben & Elliot, Big Danny, David Dunne & Mark Currie (27th)

THE CARDIGANS* Wolverhampton Civic Hall (April 26th), Glasgow Barrowlands (27th), Manchester Academy (28th), London Royal Albert Hall (29th), Belfast Botanic Gardens (May 2nd) and Dublin Castle (3rd)

COLD CUT* London Kentish Town Forum (March 19th)

DEEJAY PUNK-ROC* Sheffield NY Sushi (March 19th), London The End (April 2nd), Birmingham NuTonic (3rd), Brighton Boutique (9th), Stockton The Arc (23rd), Leeds Faversham (24th), Cardiff Hustler (30th), Birmingham NuTonic (May 1st) and London The End (7th)

FUN LOVIN' CRIMINALS* Blackpool Tower Ballroom (April 8th), Doncaster Dome (9th), London Kentish Town Forum (10th) and London Kentish Town Forum (11th)

HAPPY MONDAYS* Manchester Evening News Arena (April 23rd), Glasgow SECC (24th) and London Brixton Academy (27th and 28th)

HOMELANDS* with the Chemical Brothers, Underworld, Faithless, Asian Dub Foundation, Monkey Mafia, Fatboy Slim, Paul Oakenfold and many more. Winchester Mattery Estate Bowl (May 29th)

KOSMONAUTS with Da Hool, Nalin and Novy at London Ministry Of Sound, London (March 19th) and Stoke Golden (20th). Call 0171-378-6529/01782-621-454 respectively

MERCURY REV* London Kentish Town Forum (March 1st)

METALHEADZ at Warwick

University with Loxy, Optical and Doc Scott (April 29th), Bristol Lakota with Ink, Goldie and Grooverider (30th) and Marley Marl and Kemistry & Storm and Grooverider (May 1st)

MTV DANCEFLOOR CHART SHOW at Milton Keynes Dreamscape (March 27th)

ORBITAL* Newcastle University Of Northumbria (March 17th), Sheffield Octagon (18th), Manchester Apollo (20th), Glasgow Barrowlands (21st), Wolverhampton Civic Hall (22nd), Cambridge Corn Exchange (23rd), Southampton Guildhall (24th), Brighton Centre (26th), London Brixton Academy (27th) and Dublin Olympia (30th)

ROBBIE RIVERA London The Gallery (April 2nd), Bathgate Room At The Top (3rd), London Melt (4th), Leeds Majestic (5th), London Wildlife (9th), Brighton Honey Club (16th) and Yarm Tall Trees (17th)

SITARFUNK with Earthtribe, Nelson Dilation, Diamond Finger, Niladri Kumar & more London Shepherds Bush Empire (20th). Ring 0181-742-9911 for more info

20/20 VISION See DJ Of The Month on page 22 for details

V RECORDINGS with a selection of junglists from Roni Size and Ed Rush & Optical to Frost and Bryan Gee. Edinburgh Potterrow (March 13th), Southampton Jangleurs (24th) and Cue Club, Birmingham (April 3rd)

Tickets for all events marked * are available by calling the Muzik Box Office on: 0870-1212-700

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For Your Pleasure Friday April 2nd at The End, West Central Street. 0171-419-9199. 10-5am. £12. New deep funky house outfit with Kenny Hawkes joining Toni One, Plastic Soul, Bob Bhamra and friends
Dress Code: None
Capacity: 700

Funk Weekly Fridays at the Sound Republic, 10 Wardour Street. 0171-287-2526. 10-4.30am. £12/£10. Trevor Nelson, Dodge and Ronnie Herel spinning r&b and hip hop every week.
Dress Code: Sophisticated
Capacity: 500

The Gallery Weekly Fridays at Turnmills, 63 Clerkenwell Road. 0171-250-3409. 10-7.30am. £10/£8. The Gallery that Tony Hart wishes he could wander around pointing out beautiful works of art or an amazing gaming session continues to thrive. Tall Paul, Brandon Block, Matthew Roberts, Steve Lee and Andy Manston reside in the main room while Carl Clarke, Andy Smith and The Six Million Dollar Man Club get electronic on March 19th and Danny Ramping, Sister Bliss, Judge Jules, Steve Lee and Enzo get matey with Annie Nightingale and very special guests.
Dress Code: Yup
Capacity: 700

House Tha Wife Monthly Fridays at The Clinic, Gerrard Street. 0374-614-669. 9-4am. £8. Resident Dave Mothersole on April 2nd with the tech house and breaks, plus special guests.
Dress Code: Whatever
Capacity: 250

Inspiration Information Weekly Fridays at The Notting Hill Arts Club, 21 Notting Hill Gate. 0171-460-4457. 5-2am. FREE before 8pm and then £5/£3. Phil Asher and Patrick Forge attempt to outdo each other with Latin, funk and easy house exercises.
Dress Code: Relaxed
Capacity: 250

It's On Monthly Fridays at Gossips, Dean Street, C860-961-244. 10-3am. £6/£5. Residents Rowan, Bruce Sandell, Jake and Gareth get wild on April 9th. Last month was like walking into a bath of treacle with pilsnols on then trying to wash your hair with water pistol. The harder they come the quicker they knock 'em down.
Dress Code: Hair shirts and mullets only
Capacity: 300

Keruffie Every Friday at The Plug, 90 Stockwell Road, London. 9-late. FREE. Tech house and a very friendly crowd.
Dress Code: Whatever
Capacity: 250

Lifted First Friday of the month at The Complex, 1 Parkfield Street. 0171-207-5515. 10-5am. £10/£8. April 2nd sees the relaunch of Lifted with Bob Jones and his cohorts playing soul, funk and latin to a loved up crowd.
Dress Code: Smart
Capacity: 1,200

Move Weekly Fridays at Ministry Of Sound, 103 Gaunt Street. 0171-378-6528. 10.30-late. £10/£8/£6. The Ministry's new Friday continues apace with Kosmonauts (Andy Nalin, Da Hool and Tom Novy), Jon Pleasance/Wimmin, Paul Jackson and Dave Chambers (March 19th) and anal-nighter with Deep Dish, Bunny, Paul Jackson, Dave Chambers and The Psychonauts (26th).
Dress Code: Make an effort
Capacity: 1,200

Moving Shadow Friday April 2nd at Open, Charing Cross Road. 0171-734-6770. 9-late. £10. The London date of the Moving Shadow tour with the whole roster playing live plus Andy C chipping in. Artists on the night will be Rob Playford, EZ Rollers (live), Dom & Roland, Aquasix, Technical Itch and Decoder, Addiction, Cayle, Tee Bee, Hoax (live), DJ Ice Minus plus MC Jakes, Junior Blind and UB Nice.

Night Of The Tru Playaz Monthly Fridays at The End, West Central Street. 0171-419-9199. 11-5am. £10/£8. Hype, Pascal, Zinc, Swilt, Brockie and Randall are joined by Mickey Finn on the jungle front with Weird Beats Collective and Freq Nasty in the Lounge.
Dress Code: Whatever
Capacity: 800

No Skool Friday March 19 at The Forum, 9-17 Highgate Road, Kentish Town. 0171-357-7180. 7-2am. £12/£10. Big Ninja one-off with Scruff, Roots Manuva, Coldcut, Herbaliser and Coldcut live, Funki Porcini, Light Surgeons and Dynamic Syncopeation. Go.
Dress Code: Black belt karate gear
Capacity: 700

On Mass Friday March 26th at Mass, St Matthews Church, Brixton. 0171-737-1016. 9-late. £5/£6. Local maniacs Sallymandu, Shits & Nails and The Mobster are joined by Pete Wardman and KGB whacking out the hard house with mellow beats from Nic Rapacioli, Richard Thair, Klute and Paul Arnold.
Dress Code: Relaxed
Capacity: 700

Passenger Royale Monthly Fridays at 333, Old Street. 0658-803-039. 10-5am. £10/£8. The regal breakbeat crew forge towards the next millennium with Andy C, J Majik and One True Parker in the Slow Motion Room and Ben Chapman, Steve Blonde and Lee Freskanova in the Freskanova Room cutting up breaks, jungle and Mukatsuku spinning hip hopery in the top room.
Dress Code: Whatever
Capacity: 600

Peach Weekly Fridays at The Camden Palace, Camden Road. 0171-729-8335. 10-6am. £12/£7. Residents Graham Gold, Darren Pearce, Dave Lambert and Craig Dimmock rock the Palace with Mr Spring and Jason J (March 19th) and Lewis Le Seaux and Mark Wright (26th).
Dress Code: Make an effort
Capacity: 600

Poodle Chaos Monthly Fridays at Club 414, Coldharbour Lane, Brixton. 0181-240-1044. 10-very late. £8/£6. Residents Billy McClimens and DJ Cosy Stippers slaughtering anything still moving with their hard techno machine gun assault.
Dress Code: Whatever
Capacity: 450

Rocky Radio Weekly Fridays at Smithfields, Farringdon Road. 0973-185-499. 8-3.30am. £5/£4. Headcleaner and Robin Ambrosi with numerous guests playing all things funky.
Dress Code: None
Capacity: 400

Rotation Weekly Fridays at Subterania, 12 Acklam Road, Ladbroke Grove. 0181-961-5490. 10-3am. £8/£5. Funk, hip hop, Latin, soul and reggae with DJs on rotation Dodge, Femi Fern, T-Money & Alex Baby with special guests Chris Phillips (March 26th).
Dress Code: Cool
Capacity: 650

Shindig, Newcastle

Shifting Gears Monthly Fridays at Mass, St Matthews Church, Brixton. 0181-960-5065. 10-5am. £12/£10. Friday March 19th is your next date to put the clutch in and shift a bit of gear with Billy Nasty, Nick Rapacioli, Aubrey and Colin Dale playing techno with Phil Asher, Deadly Avenger, R-Kid, Paul Daley and Pressure Drop doing the breaks thang. Also check Paul Daley, Billy Nasty, Adam Beyer and special guests (April 16th).
Dress Code: Relaxed
Capacity: 700

Sinistra Monthly Fridays at Ormonds, 91 Jermy Street. 0958-699-337. 9.30-3.30am. £8/£6. The man/genius they call Harvey starts a new residency in London. Sinistra means left in Italian and Harvey will only play records with the word 'left' in the title using his left hand at all times. Only left-handed people will be allowed in or those that are slightly left of centre, but for the opposing team of like leftovers. Joining him on March 19th will be right-handers Antony Betawi and Toni Rossand.
Dress Code: Left
Capacity: 500

Skint On Fridays Friday April 9th at The End, West Central Street. 0171-419-9199. 10-5am. £12. Biggish beat mayhem with Lo Fidelity Allstars and all the Skint crew in full effect. Large.
Dress Code: Whatever
Capacity: 700

Soul Movement Monthly Fridays at The Clinic, Gerrard Street, Soho. 0171-734-9836. 10-4am. FREE before 10pm otherwise £6. Residents Alan Russell and Seamus Hajj swing along nicely with their disco, garage and soul right with special guest Chrissy T on April 2nd.
Dress Code: No Moschino, no beards
Capacity: 250

The Source Weekly Fridays at The Zodiac, Coveley Road, Oxford. 01865-420-042. 9.30-2am. £6 advance. £7 on door. Resident Jay Jay from No U-Turn and MC Manik D are joined at this top jungle night out by Randall on March 26th. A Timeless Recordings night featuring DJ Lee, Digital and The Spirit (April 9th) and Ram Records with Andy C, Shimon, Red One and MC GQ (23rd).
Dress Code: None
Capacity: 400

Suburban Beats Monthly Fridays at Esquires, Level 2, 60s Bromham Road, Bedford. 01234-217-171. 10-2am. £5/£4. Realise, Dave Davis and DRS get beaty on April 2nd.
Dress Code: Beat bastard
Capacity: 250

Friday

Cosmos Friday April 9th at Open, Charing Cross Road, London. 0171-240-8060. 10-6am. £10. Residents Paul Van Vleet and Richard Summerhayes consider "the universe as an ordered system". Hmm, don't know what that's got to do with techno but Voodoo's Steve Shells, Craig Walsh and Oliver Ho join the Liberator DJs and Halo (live).
Dress Code: Whatever
Capacity: 700

Dolly Mixture Weekly Fridays at The Gardening Club, The Piazza, Covent Garden. 0171-497-3154. 10-late. £10/£9. Underground garage from all female cast of Lisa Unique, Donna Dee, Enima Felne, Phoenix and Danni B on rotation. Saucy.
Dress Code: Sexy
Capacity: 500

Escape From Samsara Weekly Fridays at Fridge, Town Hall Parade, Brixton Hill. 0171-326-5100. 10-6am. £12. Remember folks, get there with a drum or didgeridoo and you're in for £3. Otherwise pay slightly more for the deck skills of Hector, Oberon and Zen Terrorist live (March 19th) and VSF album launch and Choc live (26).
Dress Code: None
Capacity: 1,100

Expressions Friday March 26th at Loughborough Junction, 242 Coldharbour Lane. 0171-207-5515. 9-3am. £3 or FREE before 11pm. Crispin J Glover was a famous actor at some point in the past but now he's an ace house and disco DJ in Brixton. A night royal knees-up; they

sure know how to throw a party and Masterbuilders and D'Muzik will be joining the Glover man in March.
Dress Code: Express yourself
Capacity: 300

Extended Family Weekly Fridays at The Islington Bar, 340 Caledonian Road. 0973-726-409. 8.30-2am. £3 after 9.30pm. Mr Scruff plays four hours on the first Friday of the month. Soul Jazz spin on the second and Ross Clarke and Lee Bright reside weekly.
Dress Code: Scruffy
Capacity: 300

Flex And Panache Weekly Fridays at Capital Club, Leicester Square. 0950-184-421. 10-6am. £12/£10. Donna Dee, the queen of garage, teams up with the Flex DJs on rotation spinning two-step for a clued up sexy crowd.
Dress Code: Smart and sexy
Capacity: 500

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Capacity: 500



Shindig, Newcastle



D&G

Premier League Clubs

The ones to visit week after week

Bugged Out, Liverpool



1 (3) BUGGED OUT (Monthly Fridays at Nation, Liverpool)

Bumping up to the top spot since last month's spectacular shindig when Armand Van Helden ripped the dancefloor apart. The residents are better than most clubs' special guests with Justin Robertson and Dave Clarke to name but two. Get there early, you Buggers.

2 (1) PASSION (Saturdays at The Emporium, Coalville) Coalville was a sleepy Midlands town minding its own business in 1995. Four years later, JFK and his Passion crew have changed all that, continuing to be the thorn in the side of Midlands clubbing.

3 (4) GATECRASHER (Saturdays at The Republic, Sheffield)

One of the giants of UK clubbing lumbers ever forward with recent top performances from DJ Taucher and Oakey. With a brand new look and extended chill out facilities and bars, the Crasher is looking very comfy indeed.

4 (5) CREAM (Saturdays at Nation, Liverpool) Sasha in the Annexe, Tall Paul and Seb Fontaine in the Main Room, hundreds locked out and superb live performances from Hybrid all make Cream still one to aim for. Just get there early.

5 (2) SPEED QUEEN (Saturdays at The Warehouse, Leeds) The lovely Stella Superstar, Adele and all the girls and boys of the Queen give it some serious party action with one of the best decorated clubs/crowds around.

6 (-) SUBTERRAIN (Monthly Saturdays at The End) The End's homegrown night is proving so popular they could do one every night of the week if they wanted. Mr C, Matthew 'Bushwacka' B and Layo lay down serious tech-funk with Garnier and Reverberations recently rocking it.

7 (7) BASICS (Saturdays at Mint, Leeds) DJ Sneak, Basement Jaxx and Satoshi Tomlie are just three of the guests promised for 1999. Ralph Lawson and James Holroyd are there week in week out banging it out.

8 (10) SLINKY (Fridays at The Opera House, Bournemouth) Creeping up a couple of spots is the south coast's answer to God's Kitchen with a prettier crowd. Controversial, eh? Check out their Spring Ball for what will be one of Bournemouth's biggest nights out this year.

9 (-) BEDROCK (Monthly Thursdays at Heaven, London) One club that's going against the grain. The last Bedrock, with Sasha joining residents John Digweed and Adam Freeland, was absolutely chocka. Not only was it rammed but everyone was smiling, the music was second to none and Diggers has proved everyone wrong with a monthly Thursday. Rocking.

10 (8) GOD'S KITCHEN (Fridays at The Sanctuary, Birmingham) Pete Tong was the Kitchen's most recent chef who burnt the house down for the fanatical Brummie crew. Large.

● **Summit** Friday March 19th at The End, 18 West Central Street, London. 0171-419-9199. 10-5am. £10 conc/£12. Rae & Christian, Jaded, Rav Desai and the Scratch Perverts mix up hip hop, flip flop, nip nip, be bob and all things left of centre. **Dress Code: Whatever** **Capacity: 900**

● **Voodoo** Friday April 9th at Open, 144 Charing Cross Road. 0151-728-9200. 10-6am. £10/£8. Steve Shiels, Oliver Ho and Craig Walsh bring the sound of Liverpoolian techno down south to teach Londoners a thing or two about techno. **Dress Code: Novrt** **Capacity: 700**

● **Whoop It Up!** Velvet Rooms, Tottenham Court Road. 0181-932-3030. 10-4-30am. £10/£7. Moving from The Gardening Club to the plush Velvet Rooms, the Whoopsters are doing alright with resses Terry Marks, Andy Lekker, Nick Hock and Joel Xavier positively fighting their very friendly crowd off. Expect big names every week including Gordon Kaye (March 19th), Luke Noville (26th) and Nigel Dawson (April 2nd). **Dress Code: Dress to impress** **Capacity: 400**

Saturday

● **Balance** Weekly Saturdays at Plastic People, 37 Oxford Street. 0171-439-0464. 11-4am. £7/£5. Resident Abdul Forsyth could be joined by anyone from Those Norwegians to Gilles Peterson or Gus Gus. **Dress Code: None** **Capacity: 350**

● **Breakin' Bread** Saturday April 10th at The Plug, 90 Stockwell Road. 07957-631-621. 8-late. £4/£3. Breakdance, hip hop and funk night with Shortee Blitz, Massira, Life, Tuffcut, Skeg and Time Bomb, Force 10, Floor Science on the line. **Dress Code: Whatever** **Capacity: 300**

● **Camouflage** Weekly Saturdays at The Blue Note, 1-5 Parkfield Street, Islington. 0171-993-7377. 10-5am. £10/£8. Fantastic r&b, garage, hip hop and soul night with too many residents to mention. Essential. **Dress Code: Smart gear** **Capacity: 1,000**

● **Clockwork Orange Ibiza Reunion** Saturday March 20th at Camden Palace, Camden High Street. 01708-669-771. 9-8am. £17. Oh God, it's started. Ibiza is reuniting before the snow's even melted. Jocks on the night are Jeremy Hoaky, Tall Paul, Seb Fontaine, Brandon Block, Alex P, John Kelly, Graham Gold, Daniele Davoli, DJ Goe, Andy Manston, Giff, Jonathan Ulysses, Jason Bye, Danny Clockwork, Pete Gooding and Davey Jones. **Dress Code: Make an effort** **Capacity: 600**

● **Cookies And Cream** Weekly Saturdays at The Leisure Lounge, 121 Holborn. 0171-729-8335. 10-6am. £8/£6. EZ, Ramsay, Mr Jones and Easy E playing garage with Aitch B and Asha (March 20th), Mikey Ruff Cut, Lloyd, Omar, Colin Aubrey and Jay C (27th), Frankie Foncett, EZ, Micky Simma and DJ Swing (April 3rd) and Dream Team and Shortee Blitz (10th). **Dress Code: Smart gear** **Capacity: 700**

● **Dappa** Monthly Saturdays at The Junction, 242 Coldharbour Lane. 0171-207-5515. 9-3am. £3/free before 11pm. The last Saturday of every month sees miniature raver Tayo go into action on the breakbeat front. **Dress Code: None** **Capacity: 300**

● **Focus** Fortnightly Saturdays at Fluid, 40 Charterhouse Street. 07970-600-300. 8-2am. FREE. Beau Monde records and Rikki Rock spin everything from deep house to breakbeat with Alison Marks (Bedroom Bedroom), James no mark called Calvin Bush (In Muzik and Fuma (Inebari). **Dress Code: Whatever** **Capacity: 300**

● **Freedom** Weekly Saturdays at Bagley's Film Studios, Kings Cross Freight Depot, York Way. 0171-278-2171. 10-30-7am. £12/£8 members. Ariel plays eight hours of house every week plus another two rooms of hands in the air mania. **Dress Code: None** **Capacity: 2,500**

● **Funkt** Monthly Saturdays at Mass, St Matthew's Peace Garden, Brixton. 0171-403-2177. 9-30-5am. £10.

Get well and truly Funkt on Saturday March 20th with the man like Lol! I wear a cap at a rish angle! Hammond plus Duncan Forbes, 10 Sui and guest Vini. The Funksters get lively in the bar with their numerous beats and pieces. **Dress Code: Whatever** **Capacity: 700**

● **Future Perfect** Weekly Saturdays at Hanover Grand, Hanover Square. 0171-499-7977. 10-30-5-30am. £15. Resident Craig Jensen looks to the future of house with pals Luke Noville, Danny Howells, Steve Austin and Terry Francis with Catskills and John Russell (March 20th), Farley Jackmaster Funk, Andrew Galea and Rocca (27th), Steve Lawler, Steve Lee, Craig Jensen and Pete Doyle (April 3rd), Stretch 'N' Vern, Scott Bond, Craig Jensen and Rocca (10th). **Dress Code: Funky clubwear, nothing boring** **Capacity: 875**

● **Garage City** Weekly Saturdays at Bar Rumba, 36 Shaftesbury Avenue. 0171-437-0637. 9-6am. £6 before 11pm/£10 before 12/£12 after. Residents Bobbi & Steve, Chrissy T and Rude Boy Rupert. **Dress Code: Yes** **Capacity: 450**

● **Happiness Stan's** Weekly Saturdays at Smithfields, Farringdon Road. 0171-329-0352. 9-late. £7/£5. One of the best laughs about, Stan's seems to attract the sort of crowd who give each other eternal happiness and joy. **Dress Code: No** **Capacity: 500**

● **Headstart** Weekly Saturdays at Turnmills, 63 Clerkenwell Road. 0171-250-3409. 9-3-30am. £8/£5. The new night to take over from the Social is Headstart, propped up by the Kahuna Brothers and the usual suspects. In fact apart from the particular Heavenly flavour not much should change (apart from the entire night!). Get Billy Nasty (alternative set), Les Rhythmes Digitales, Kahunas and Carl Clarke with Weatherall and Alex Knight (March 20th) and Slam, Kahunas, Carl Clarke and Stereo MCs (27th). **Dress Code: None** **Capacity: 800**

● **Hell - Munich Machine** Saturday March 20th at The End, West Central Street. 0171-419-9199. 11-late. £12/£10.

The album launch for DJ Hall's rather good album, joined by guests Dave Clarke and Filipo 'Naughty' Moschettello. **Dress Code: Techno, techno, techno** **Capacity: 700**

● **Indulge** Saturday March 27th at Mass, St Matthew's Church, Brixton. 0171-737-1016. 10-6am. £10/£8/£6. One of London's longest running house nights always entertains with some real house and garage provided by residents Tim Webster and Jon Tully with a special guest slot being given over to some lucky Indulge customer who's proved his skills beforehand. Also expect a special US DJ. **Dress Code: None** **Capacity: 700**

● **Inside Looking Out** Saturday March 27th at ICA, The Mall. 0958-382-515. 9-1am. Etc. Too much weird stuff on the press release to make out but it looks like a super mixture of visuals and sounds, dahling. Based round the creative power of hip hop, resident with the daftest name in show business is Barone Baroqwell Teeba plus sidekick MC Honey Brown. Expect the wicked Dynamic Syncopation (check that album on Ninja Tune out soon) jamming in a baggy style with the ferociously talented Light Surgeons plus graffiti artists and ice creams. **Dress Code: Eclectic** **Capacity: 300**

● **Metal Box** Weekly Saturdays at The Annexe, 1 Dean Street, Soho. 0171-494-2998. 9-late. £8. *Zut alors!* It's the return of the Social/Heavenly Jukebox/Mad Bastard Brigade/Cane-Up/Liver Tremble/Anus Dilator/West End Ambulance

Attractor to London as Heaven's ups sticks from Turnmills straight into Bar Rumba's new venue The Annexe. Expect top tip guests like Tom Middleton (March 20th) and Tony Vegas (27th) alongside Richards Sen and Fearless. Watch it. **Dress Code: None** **Capacity: 400**

● **Mouseorgan 1999** Monthly Saturdays at The Clinic, 13 Gerrard St, W1. 0171-734-9836. 10-4am. £6/7. Dom Servini & Jake Holloway play with their mico on the second Saturday of every month. **Dress Code: Whatever** **Capacity: 150**

● **Movement Presents Planet V** Monthly Saturdays at Mass, St Matthew's Church, Brixton. 0171-377-9494. 10-5am. £18.50 in advance. Residents Peshay, Jumping Jack Frost, Bryan Gee and Ray Keith on April 3rd with special guests. Finsin'. **Dress Code: Whatever** **Capacity: 1,000**

● **Off Centre** Every 2nd and 4th Saturday of the month at 333 Old Street, London, EC1. 0171-739-1800 10-5am. £10/£5. Patrick Forge and Ross Clarke from Fat City throw a party every fortnight with three floors covering all bases from Latin to jungle. **Dress Code: Relaxed** **Capacity: 650**

● **100% Dynamite** Fortnightly Saturdays at The Blue Angel, 1 Torrens Street, EC1. 0171-734-3341. 9-30-2am. £4. Soul, reggae and dub with Pete Rolly and Christine Indigo plus special guests. **Dress Code: Laidback** **Capacity: 450**

● **Overlikeafatrat** Monthly Saturdays at The Notting Hill Arts Club, 21 Notting Hill Gate. 0171-460-4459. 5-2am. £5/£3/FREE before 6pm. Dr Bob Jones, St John De Zilva and Glyne Braithwaite are joined by Stuart Patterson and their soulful dance reunion. Disco, house and garage. **Dress Code: Whatever** **Capacity: 300**

● **Pure Silk** Weekly Saturdays at SW1 Club, 191 Victoria Street. 10-30-6am. £12/£10. Speed garage. **Dress Code: ROAR** **Capacity: 800**

● **Renaissance** Saturday March 27th at The Cross, York Way. 01782-717-872. 10-30-6am. £15. Residents Nigel Dawson and Ian Ossia plus the superb Marcus James and Andy Nalin. **Dress Code: Yes** **Capacity: 500**



Penge Party, London

photos JAMIE BAKER

THE OUTER LIMITS

20 MARCH 1999: COLIN FAVER

27 MARCH 1999: DAVE ANGEL

03 APRIL 1999: THE ADVENT

10 APRIL 1999: KRISS KURTZ

17 APRIL 1999: TREVOR ROCKLIFFE

24 APRIL 1999: ANDREW WEATHERALL

01 MAY 1999: COLIN DALE

08 MAY 1999: MR C

RESIDENTS: PAUL EDGE & LIAM

EVERY SATURDAY. 9-2

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>> **Rulin'** Weekly Saturdays at Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. Midnight-3am. £10/£15. Rulin' every Saturday in a serious house and garage style are Graeme Park, Tom Wainwright, Jazzy M and Norman Jay (March 20th). Happy Birthday to Erick Merillo on March 27th with special guests Cassius, Lottin, Tee Smith and Paul Farris, Claudio Coccoluto and Tedd Patterson (April 3rd), Roger Sanchez and Jazzy M (10th) and Dave Piccioni and Justin Robertson (17). Top. **Dress Code: Smart casual** Capacity: 1,200

● **Serious** Saturday March 20 at The Cross, York Way, Kings Cross. 0181-731-7300. 10.30-6am. £15. Sonique, Graham Gold, Commie and Jules Spinner on the house top for a packed house. **Dress Code: Cool and sexy** Capacity: 360

● **Shine** Every Saturday at the Fridge, Brixton. 0171-326-5100. 10-6am. £10 before 11/£12 after. Brixton gets another new night of top music courtesy of the Shine patrol, providing the ideal aphrodisiac whether you're straight, gay, both or just don't give a... Farley Jackmaster Funk, Junior Perez and Simon Owen on March 20th and Roy The Roach, Dorian and Shades Of Rhythm (27th). Look out for those feather cannons and six foot rubber balls. Osh-er. **Dress Code: Glam** Capacity: 550

● **Small City** Fortnightly Saturdays at Dust, 27 Clerkenwell Road. 0171-739-8824. 8-ate. FREE. Resident DJ Rollocon is fond of electronica, deep house and Afro funk and he mixes it all together rather too well. Expect Jools Butterfield and A Man Called Adam in March and April but everyone's a winner. **Dress Code: Whatever** Capacity: 250

● **Sonic Mook Experiment** Weekly Saturdays at Scala, 257 Pentonville Road, Kings Cross. 0171-833-2022. 10-6am. £10. The Scala is the first of London's new clubs to open this year, pushing forward the breaks and beats. Earl Brutus (live), James Lavelle, Richard Fearless, J Sual Kane, Barry Ashworth, Meat Katie, Kris Needs, Mimi Freestyle, Disastronaut, Keiron Accelerator, Blind Owl, Wolf Boy Matt and The Nihilist all manage to cram in somehow on

March 20th, Danmess (live), Will White, Barry Ashworth, Meat Katie and loads more (27th), Stopcock (live), Stereo MCs, Subtropic, Headlaze and more (April 3rd) and Fuzz Townshend and Cooler (live), Matt Cantor, Barry Ashworth and Si Beggs (10th) and James Lavelle, Mekon and Runaways (17th). Very impressive. **Dress Code: Whatever** Capacity: 750

● **Soulsonic** Weekly Saturdays at Subterania, 12 Acklam Road, W10. 0956-470-210. 10-3am. £10/£6. Stuart Patterson smells but he's still alright when it comes to placing two vinyl discs on machinery and making people jig up and down like electrified gorilla's. Every Saturday people flock from fifty yards away to hear him preach alongside Pete Heller and Future Homosapiens (March 20th), Terry Farley and BBE (27th) and Kerri Chandler and Face Action live (April 3rd). **Dress Code: None** Capacity: 650

● **Sound Of The Suburbs** Weekly Saturdays at The Lounge, Kingston. 0181-392-0242. 10-2am. £7/£5. Weeny club bar gets rammed every week with Phil Perry and friends, Jason Moore and Leigh Morgan (Bedroom Bedlam) play March 20th, Russel Small (27th) and Phil Perry (April 3rd). **Dress Code: None** Capacity: 200

● **Subterranean** Monthly Saturdays at The End, 18 West Central Street. 0171-419-9199. 11-7am. £12/£10. Going underground on Saturday April 3rd. Sven Vath, Mr C, Steve O'Sullivan (live), Muri, The Usual Suspects (Layo and Matthew B) and Craig Richards and Diano, totally rammed every month. See ya there. **Dress Code: Tech-trousers** Capacity: 300

● **Sugar Candy** Saturday April 3rd at The Cross, York Way, Kings Cross. 0171-637-1795. 10-1ate. £12/£10. Well established house night with anyone from Dimitri to Frankie Bones. **Dress Code: It's a party so make an effort** Capacity: 700

● **This Is Our Music** Monthly Saturdays at Ommonds, 91 Jermy Street. 0171-207-5515. 9.30-3.30am. £8/£6. Jah Beedles kicks off a new residency with "spiritual Black dance music for friends and family". Move upstairs for Rob Allen and Rob Wood's selection of funk, disco and whatever the bleeders can muster. **Dress Code: Whatever** Capacity: 450

● **Tight** Monthly Saturdays at The End, 19 West Central Street. 0171-419-9199. 10-5am. £12/£10. DJ Sneak and Doc Marten's new residency carries on at full steam on Saturday March 20th. Who needs a guest with these two house giants, but they've got Derrick Carter, Mark Farina, Ralph Lawson and Chris Simmonds on April 17th. **Dress Code: Tights** Capacity: 800

● **Ultimate Base** Saturday April 10th at The End, West Central Street. 0171-419-9199. 10-5am. £12. Carl Cox, Jim Masters and guests turning up the techno in their inimitable style once a month. **Dress Code: Whatever** Capacity: 700

● **Undergrowth** Saturday March 27th at Trenz, 240 Amhurst Road, Hackney. 0956-200-273. 10-6am. £5. Jungle and techno mix for the daring underground party goer. MCs, video mixing and madness from the Trilogy massive. Residents Dub, Dal 6 and MC Tunder. **Dress Code: Whatever** Capacity: 350

● **Whistle Bump** Every third Saturday of the month at The Clinic, 13 Gerrard Street, W1. 0171-424-4261. 9-ate. £5. Residents Andy Crowther and Simon Haggis drop the bagpipes and play real house all night long. **Dress Code: None** Capacity: 250

Sunday

● **Big Chill** March 21 at Sadlers Wells Theatre, Rosebery Avenue, Islington. 0171-863-8000. 6-11pm. £16/£13. "A different kind of clubbing" they boast with those chill out gurus running in a theatre of all places. A seated audience, too! Roger Eno and Lol Hammond playing the piano, David Top reading a book, Tom Middleton playing records on the theme 'Universal Language', aerial gymnastics, millennium angst mix by Pete Lawrence, Howard Marks smoking draw, dancing pigs, singing chickens, warbling mcsquats, film



God's Kitchen, Birmingham

shorts, music socks, aerial pant-wetting displays and naked milk drinking. Be there or be sane. **Dress Code: Bavarian cow herd** Capacity: Hey man, how long's a piece of string?

● **Carousel** Weekly Sundays at The Ion Bar, 165 Ladbroke Grove. 0181-960-1702. 7.30-10.30pm. FREE. DJs Ferri Fern and Relevant Supo playing laidback business. **Dress Code: None** Capacity: 250

● **DTPM** Every Sunday at The End, 18 West Central Street. 0171-419-9199. 8-4am. £10/£7. Steve Thomas, Smokin' Jo, Alan Thompson, The Sharp Boys and Miguel share deck duties while the others go off and have it. **Dress Code: Come as you please** Capacity: 700

● **Gan' Clear** Weekly Sundays at The Annex, 1 Dean Street, Soho. 0171-287-9608. 8-2am. £5/£3. Jazz, soul, garage and boogie with 4 Hero guesting on March 28th. **Dress Code: See-through** Capacity: 400

● **Lost** Sunday April 4th at secret location. 0171-731-0402. Price and times tbc. The Red room with Jeff Mills, Steve Bicknell and more usual suspects and the Purple Room welcomes Kim Bill, Kirk De Giorgio, Stasia and John Reynolds. **Dress Code: Banging** Capacity: It's a mystery

● **Low Pressure** Fortnightly Sundays at The Zed Bar, 283 Kilburn High Road. 0171-372-2644. 6-Midnight. £2/FREE before 7.30pm. Residues Rocky and Clive Henry chill out. **Dress Code: Are you havin' a larf?** Capacity: 250

● **Melt** Weekly Sundays at Turnmills, Clerkenwell Road. 0171-434-0029. 9-ate. £8/£6. Daz Sound, Blu Peter, EJ Doubell and Sal (March 21st) and Graham D, Blu Peter, EJ Doubell and Sal (28th). **Dress Code: Whatever** Capacity: 800

● **Metalheads** Weekly Sundays at The Complex, Islington. 0181-964-0696. 7-Midnight. £5 before 9/£5 members all night/£8 NUS after 9 or £10 without. Golde hardly ever misses one of these junglist nights out alongside resident Bailey and chums. **Dress Code: None** Capacity: 600-1,000

● **Sunday Best** Weekly Sundays at Teamcoos Des Artistes, 697 Wandsworth Road, Clapham. 0171-498-7025. 8-1am. £1.99. Residents Ric da Bank, Giddy and the Loop Professor play anything from dub to disco and proper Balaic chill out gear with unannounced special guests. **Dress Code: None** Capacity: 250

● **Sunnyside Up** Weekly Sundays at The SW1 Club, 191 Victoria Street, SW1. 01708-473-473. 12noon-5pm. £5 before 1pm. £8 after. Lunacy with Darren Pearce and Drew with MC K having a large "each and every Godgiven Sunday". Check Pete Vardman on March 28th. **Dress Code: A smile** Capacity: 800

● **Trade** Weekly Sunday mornings at Turnmills, Clerkenwell Road. 0171-609-9090. 4am until late. £15/£10. You know the score. **Dress Code: Yes** Capacity: 500

● **Twice As Nice** Weekly Sundays at Colosseum, Nino Elms Lane, SW8. 0171-272-4185. 9-3am. £8/£6. Celebrate the two-step garage sound with

Spoons, David Howard, Master Stepz, DJ Rushid and Steve Sutherland (March 21st) or Spoony, Timmi Magic, Milan and Fitzroy Da Buzzboy (March 28th). **Dress Code: Nice** Capacity: 1,000

Monday

● **DJ Society** Weekly Mondays at The Dogstar, Colcharbour Lane, Brixton. 0171-739-6532. 8-2am. FREE. The Patashnik Society are Ola, Enc and Chris and they like entertaining students on Mondays. **Dress Code: Student** Capacity: 350

● **That's How It Is** Weekly Mondays at Bar Rumba, 38 Shaftesbury Avenue. 0171-287-6333. 10.30-3am. £4. Giles Peterson, Ben Wilcox and a sackful of Afro funk, drum & bass and good tunes. **Dress Code: None** Capacity: 450

Tuesday

● **MOFO** Weekly Tuesdays at Borderline, Orange Yard, Marett Street. 0959-925-504. 11-3am. £5/£3. James Shaeffer and Pan breaking beats. **Dress Code: None** Capacity: 275

Wednesday

● **Coming Of Age** Wednesday April 7th at Leisure Lounge, Holborn. 0171-729-6335. 7-1am. £10. Over 18s stop reading now. Coming Of Age is strictly for the little ones among us as an alternative to the Youth Club or church hall. Spinning will be Spoony, EZ, The Brothers Glen and Jay C with MCs Kie and Kombo with DJ Why're playing r&b. **Dress Code: To party** Capacity: 800

● **The Loft** Weekly Wednesdays at HQ, Camden. 0171-565-0324. 9-2am. £5. Paul 'Trouble' Anderson, Jeremy Newall and MC Supreme spinning garage. **Dress Code: None** Capacity: 300

● **Rodigan's Reggae** Weekly Wednesdays at Subterania, 12 Acklam Road, Ladbroke Grove. 0181-961-5490. 10-2am. £5/£4. Hosted by David Rodigan with residents Manasseh and Copper Face, Rodi is on a mission to give his audience the finest reggae, roots and dub sounds. Check Glamma Kid live on March 17th. **Dress Code: Relaxed** Capacity: 600

● **Space** Weekly Wednesdays at Bar Rumba, 36 Shaftesbury Avenue, London. 0171-284-0493. 10-3am. £5/£3. Stuart Patterson joins residencies Kenny Hawkes and Luka Solomon (March 17th), 20.20 with Random Factor live and Ralph Lawson (24th) and David Alvarado (31st). **Dress Code: Whatever** Capacity: 450



pic JAMIE BAKER

● **Stoned Asia** Weekly Wednesdays at The Annex, 1 Dean Street. 0171-287-9608. 6-3am. £4/£3. DJ Pathaan, Sundance Kid and Bobby Friction weave tables, breakbeats and drum & bass. **Dress Code: Whatever** Capacity: 450

● **Superfunk Heroes** Weekly Wednesdays at The Dogstar, 391, Colcharbour Lane. 0171-737-1016. 9-2.30am. FREE. Deadly Avenger with Kings Of The Wild Frontier drinking lots of lager and playing jump up beats and pieces. **Dress Code: None** Capacity: 260

● **Swerve** Weekly Wednesdays at The Velvet Rooms, Charing Cross Road. 0171-424-0405. 9-2.30am. £6/£4. Fabio and his funky drum & bass are joined by Ink and Bailey (March 17th), Addiction and Randall (24th) and Bailey, Friction and Peshay (31st). **Dress Code: None** Capacity: 250

Thursday

● **Bedrock** Monthly Thursdays at Heaven, Villiers Street. 0171-930-2020. www.bedrock.org.uk. 9-ate. £6/£5. John Digweed and Adam Free and are building up a formidable partnership at Bedrock. On April 8th the duo are joined by surprise guests. **Dress Code: Arrive early!** Capacity: 1,000

● **Bliss** Every Thursday at The End, 18 West Central Street. 0171-419-9199. 10-3am. £6/£2. The End gets a healthy speed garage dosing every Thursday when Bliss set up their smooth and sexy sounds. **Dress Code: Smart & sexy** Capacity: 800

THE GALLERY

THE ADVENTURE CONTINUES



Friday 12th March

Ben Poole
Keith Urban
Darius Favallo
Steve Lee
Alex Anderson

Eclectronica
Carl Clarke
Mimi (aka Mimi)
Del Agua (NEUTRON)

Friday 19th March

Tall Paul
Matthew Roberts
Brandon Block
Steve Lee
Andy Manston

Eclectronica
Andy Smith (PORTSHEAD)
Carl Clarke
The Six Million Dollar Man Club

Friday 26th March

Sister Bliss
Danny Haspling
Judge Jules
Steve Lee
Enzo

Eclectronica
Annie Nightingale presents....
Carl Clarke with Special Guests

Friday 2nd April

Tall Paul
Paul Van Dyk
Pete Tong
Robbie Rivera
Steve Lee

Eclectronica
A night of Nu Skool-Breaks featuring...
Freq Nasty, Rennie Pilgrim, Carl Clarke

Friday 9th April

Seb Fontaine
Graeme Park
Ian Ossia
Steve Lee
Alex Anderson

Eclectronica
Carl Clarke, Anthony Teasdale
Micky Custance & Jo Attard
of the B.A.D. Sound System

Friday 16th April

Sister Bliss
Chris & James
Luke Noville
Steve Lee
Lottie

Eclectronica
The Freestylers (DJ Mix)
Carl Clarke
The Six Million Dollar Man Club

Every Friday @ Turnmills, 10.30pm - 7.30am
63b Clerkenwell Road, London EC1

Entry: Members £8 before midnight, £10 guests Dress code applies

For more information call: 0171 250 3409



pics JAMIE BAKER/DEBBIE J BRAGG

>> **Century** Weekly Thursdays at Fuel, Covent Garden. 0973-912-601. 8-2am. £4/£2. The Bedroom Bedlam club par excellence continues apace with a Low Pressings Record Party with Clive Henry and Rocky (March 18th) and Bedroom Bedlam returns with Rob Collman, Neil Mochin and Andrew Curley (25th).
Dress Code: None
Capacity: 300

• **Checkpoint Charlie** First Thursday of the month at The After Dark Club, 112 London Street, Reading. 0171-439-2020. 9-2am. £6/£5. Residents Richard Ford, Pierre and Mat Carter at the club where they piss everyone off by not announcing the guests until two seconds before they pop out of the wardrobe. Very busy, very caned, very now, very leather with a hint of milk.
Dress Code: No old men
Capacity: 300

• **Deep Blue** Monthly Thursdays at The Bug Bar, St Matthew's Church, Brixton. 0181-699-6100. 7-2am. FREE. The Chitlin's fly in from Norway for their UK debut with DJs Zak Frost and Adam also

representing. Expect techno, jazz, house and all that.
Dress Code: Whatever
Capacity: 300

• **Electronauts** Every fourth Thursday of the month at The Clinic, 13 Gerrard Street. 0831-106-315. 10-3am. £5. Resident Euroh from The Dusty Knights lays down a nice pattern of funk and beats. Lovely.
Dress Code: None
Capacity: 200

• **Electrocuted** Thursday April 8th at Crossbar, 257 Pentonville Road, London. 0171-837-3218. 9-2am. £3 or FREE before 10pm. The residents of this electrifying night out are Sherman and Andrew Curley, two very dangerous men when armed with their electro monsters. Andrew Weatherall and his brother Ian (in his Sons Of Slough guise) provide the brotherly love.
Dress Code: None
Capacity: 400

• **Get Up On It** Weekly Thursdays at The Dogstar, Coldharbour Lane, Brixton.

9-2pm. FREE. Lol Hammond (Drum Club, Girl Eats Boy) and Massimo (Dust2Dust) get up on it and then get extremely twatted themselves.
Dress Code: Whatever
Capacity: 400

• **Magnetic Beats** Monthly Thursdays at DJ Bar, 289 Kilburn High Road. 0171-372-2544. 8-1am. FREE. Expect beats, jazz and funky house all night long with rudies Mark G, Skater Dan and Marc & Rob.
Dress Code: Whatever
Capacity: 300

• **Mashed** Weekly Thursdays at The Annex, 1 Dean Street. 0171-277-2395. 9-3am. £6/£4. Run by the creators of Friction, Rennie Pilgrem, Ian Williams and Tayo, Mashed continues to push out the new breakfast sound to hungry mouths. Expect regular appearances from the leaders Freq Nasty, Vini Medley, Adam Freeland, Matthew B and Tom Middleton.
Dress Code: Mash up
Capacity: 400

• **Mink** Thursday March 25th at Aquarium, 256 Old Street. 0171-729-9779. 10-late. £6/£5. Mink celebrate their first birthday with Cobra Kiler (live), O-Sing and Glitterbug plus DJs Adl, Tim 'Love' Lee, Tony Sexton, Rev Vilo Speedwagon and Dan Vntaker.
Dress Code: Whatever
Capacity: 500

• **Movement** Weekly Thursdays at Bar Rumba, 36 Shaftesbury Avenue. 0171-377-9494. 9-3am. £5/£4/£3. Residents Bryan Gee, Ray Keir and the incredible Marky from Brazil are joined by Peshay and Ben Watt (March 16th) and Ed Rush & Optical (25th). Resident MC Moccie.
Dress Code: None
Capacity: 450

• **Nu-Horizontz** Weekly Thursdays at Cafe El Paso, 350-354 Old Street. 07957-404-544. 8-2am. FREE. Nu-Horizontz for London on the side skid tip playing hip hop, jazz links with a full mix of funk and h.p. hop rudies including Dave Hudge, Mullet Head, Rvmic, Pete V and Danny Doyle. Please refrain from spelling words with funny letters. Phat.
Dress Code: None
Capacity: 250

• **Ookami Cuts** Monthly Thursdays at Notting Hill Arts Club, 21 Notting Hill Gate. 0955-149-740. 8-1am. £4/£3. DJ Afro, Marlon, Mikkal and Nik spin hip hop and funk.
Dress Code: None
Capacity: 250

• **Solid 9903** Monthly Thursdays at Smithfields, 340 Farringdon Street, EC1. 0171-236-4266. 9-2am. £5/£4. Residents from the Super Discount Lounge include J-Kill, Dr D-Soo and Alex Gopher spinning yellow house and hip hop on the first Thursday of the month.
Dress Code: Beret and onions
Capacity: 400

• **Ultimate Base** Weekly Thursdays at The Velvet Rooms, 143 Charing Cross Road, London. 0181-960-6469. 10-3am. £6/£5. £8. Trevor Rockliffe and Coxy are joined by one of the hottest breakfast DJs about, who goes by the name of DJ Dan - on March 18th and David Alverado drops by on March 25th. Techno, techno, techno.
Dress Code: None
Capacity: 350

• **Valley Moods** Monthly Thursdays at Po Na Na, Duke Street, Reading. 0976-301-399. 9-30-2am. £3. Resident Lee Jones goes monthly with Digs & Woosh and Simon DK (April 1st) joining him on a journey into disco and deep house.
Dress Code: None
Capacity: 420

Ireland

Muzik's Essential Nights Out:

• **Breakdown** Every Saturday at The Front Page, Belfast. Expect: Top hip hop action

• **Charged** Thursday March 25th at The Kitchen, Dublin. Expect: Wiggle Party with Terry Francis and friends.

• **Lush!** Monday April 5th at Kelly's, Portrush. Expect: Bank Holiday Ball with Jules and Ramping.

• **Shine** Saturday April 17th at Mandela Hall, Belfast. Expect: Derrick May.

• **Sweat** Every Saturday at Sir Henry's, Cork. Expect: A brilliant night out.

Friday

• **Belfast Art Club** Weekly Fridays at Art College, Belfast. 01232-293-99. 9-late. £10. "Probably the best sound system in the world" is tested out by Guy Ormrod (March 19th), Sharp Boys (26th), Marc Et Claude (April 2nd) and Craig Burger Queen (3th).
Dress Code: Whatever
Capacity: 500

• **Karma** Weekly Fridays at Network Club, 11a Lower North Street, Belfast. 01232-237-486. 9-3am. £8/£5/£4. Jay Kay resides with various guests each week playing quality beats.
Dress Code: Clubwear
Capacity: 500

• **New House Nation** Weekly Fridays at Thompson's Garage, Donegal Square East, Belfast. 9-2am. £4/£6. Resident Stephen Boyd lets you into his house nation.
Dress Code: Dress up or die
Capacity: 400

• **Pure** Friday March 26th at The Funnel Club, 24 City Quay, Dublin. 00-353-1671-0340 9-late. £5 before 11pm/£7 after. Twitch and Brainstorm fly in for a techno and hard house feast.
Dress Code: Whatever
Capacity: 350

Saturday

• **Breakdown** Weekly Saturdays at The Front Page, Donegal Street, Belfast. 01232-247-028. 9-late. Etc. Breakdancers, hip hop, fellas like DJ Krush and all round good party beats.
Dress Code: Groovy
Capacity: 400

• **Bustin' Loose** Monthly Saturdays at Temple Bar Music Centre, Dublin. 00-353-1-670-3771. 10-30-late. £10. Sat March 27th sees Wall of Sound present Bustin' Loose with Jon Carter, Decadence live (Influx's new act) plus guests and there's a Tortured Records Party on April 24th.
Dress Code: None
Capacity: 700

• **Discotech** Weekly Saturdays at The Network Club, 11a Lower North Street, Belfast. 01232-237-486. 10-4am. £10/£7. Residents Mark Jackson, Eamon Beagon and Jay Kay run Belfast's longest running and definitely happening house night.
Dress Code: Strict. No sports wear
Capacity: 800

• **Fusion** Weekly Saturdays at Fusion, Strand Road, Londonderry. 0777-569-1260. 9-4am last admission 1.30am. £8. Big names fly over from England to get the Fusion crowd hopping.
Dress Code: No sports wear.
Capacity: 1,000

• **Lush!** Weekly Saturdays at Kelly's, Bushmills Road, Portrush. 01295-823-539 9-1.30am. £8/£6. The third birthday party two continues apace with Paul Van Dyk and Dave Seaman. By the time you read this it will no doubt be sold out. Check Roger Sanchez and Steve Lawler coming over for Cream NI on March 27th, ressie Col Hamilton braving it alone on April 3rd, their Bank Holiday Ball with Judge Jules and Danny Ramping (5th) and Matthew Roberts (10th).
Dress Code: Make an effort
Capacity: 1,500

• **Munk!** Saturday March 27th at Funnel Bar, Dublin. 00-353-1-668-3100. 9-late. £7/£5. Presenting the Pressure Crew of Quantum and MC Ragga D joining forces with Cobalt and Adam Barry at one of Ireland's best breakfast and drum & bass clubs. Check Freq Nasty, the very talented Glen Brady and Arveen on April 10th.
Dress Code: Nil
Capacity: 400

• **Renaissance** Saturday March 27th at The Red Box, Old Harcourt Street Train Station, Harcourt Street, Dublin. 00-353-1-478-0166. 10.30-2am. £1Q/£6. Nick Warren and Anthony Pappa fly in for some hard house business.
Dress Code: Nil
Capacity: 1,200

• **Sanctuary of Sound** Weekly Saturdays at Thompson's Garage, Donegal Square East, Belfast. 9-2am. £10. Resident Stephen Boyd and guests housing the nation.
Dress Code: Dress up or die! Beware the doorman
Capacity: 400

• **Shine** Weekly Saturdays at Mandela Hall, QUBSU, University Road, Belfast. 01232-668-515. 9.30-2.30am. £9/£3. Dave Clarke and Justin Robertson take it in turns as residents with Justin, Alan Simms and Clive Moore (March 20th), Slam, Caibre and Phil Kieran (27th), DJ Dan (April 3rd), Problem Kidz (10th) and Derrick May (17th). Superior night.
Dress Code: None but photo ID required for boozers
Capacity: 800

• **Slough** Saturday March 20 at The Network Club, Belfast. 9-4am. £10/£7. Resident Chris Cargo is joined by Quiver spinning up front house in the Main Room with funk and disco shenanigans.
Dress Code: Whatever
Capacity: 1,000

• **Sweat** Weekly Saturdays at Sir Henry's, Cork. 00-353-212-79924. 9-2am. £6/£5. Residents Shane and Greg chop between club classics and techno to hip hop and soul. Always one of the best nights out in the UK.
Dress Code: None
Capacity: 1,300

• **Tyrant** Saturday March 20th at Red Box, Old Harcourt Street Train Station, Harcourt Street, Dublin. 00-353-478-0166. 10.30-2am. £10/£8. Craig Richards and Lee Burridge represent the Tyrant massive getting down.
Dress Code: Make an effort
Capacity: 1,200

• **Wildlife** Saturday April 24 at The Coach, Church Square, Banbridge. 01274-541-911. 8.30-1.30am. £8/£7. Nick Warren, Jody Darius Syrossian and Mark Wesley fly in for the night.
Dress Code: No sports wear
Capacity: 1,700

Classic Club: Hot

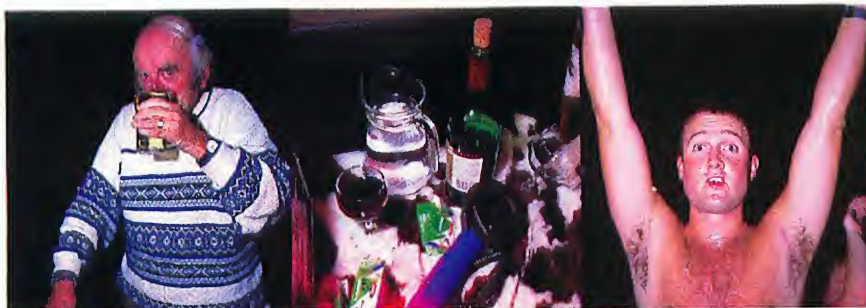
Hot resident Jon Da Silva reminisces

JULY 13th 1988 was the launch date, when Hot took over The Hacienda from a Wednesday night cabaret vibe. The idea was to pick up on the Ibiza vibe but there were a lot of other influences, mainly acid house obviously. The original crowd were a mix of scallies and students but it started off very cabaret with a Wheel Of Fortune and a pool. The swimming pool turned into a death disco after six weeks with glasses in it and punctures, so that went but Hot remained the blueprint for many acid clubs. Me and Mike Pickering were the residents and the atmosphere was incredible from the start. It was only supposed to run for two months but it went on until Christmas. Hot was really the cradle of the scally scene, at the start of the baggy scene. When the students came back in August we asked Paul Cons, the promoter, to charge them a pound extra rather than a pound less to keep them out. There were coach loads of them! A typical night would start at 9pm with something quirky like "Halleluwah" by Can, some dancefloor

reggae or Kraftwerk and we'd slowly wind things up through garage into full on acid house. We'd play hip hop as well dropping tracks like 'Talkin' All That Jazz' by Stetsasonic. Yeah, Hot was a really intense affair. A lot of people didn't know how to take it and had to take something themselves before they got it."

HOT TOP TEN
Sha-Lor 'I'm In Love' (Gertie)
Rhythim Is Rhythim 'Nude Photo' (Transmat)
Various Artists 'Acid Trax' (Trax)
Siedah Garrett 'Kissing' (Quwest)
Maurice Joshua 'I Got A Big Dick' (Trax)
Orange Lemon 'Dreams Of Santa Anna' (Idlers)
Hot Trax 3 'Bango Acid' (Trax)
Phuture 'Slam' (Trax)
Laurent X 'Machines' (House Nation)
Lil Louis 'Original Video Clash' (Dancemania)





pic: JAMIE BAKER

Wednesday

● **Blue** Weekly Wednesdays at The Kitchen, Essex Street, Dublin. 00:35-1:00. 24-1278. 11.30-late. £4. House and funky techno cooking in The Kitchen with Ashley Beedle, joining Hugh Scully and Shay Hannon (March 17th), Brian Chamberlain and Shay Hannon (24th), Aidan Kelly and Shay Hannon (31st) and Conan Connelly (April 7th).
Dress Code: All welcome
Capacity: 400

Thursday

● **Charged** Weekly Thursdays at The Kitchen, Essex Street, Dublin. 00:35-1:00. 24-1278. 11.30-late. £7. Check the Wiggly Party with Terry Francis and guests (March 25th), Johnny Moy & Billy Scurry (April 1st), Dave Clarke (April 8th) and Johnny Moy & Billy Scurry (April 15th).
Dress Code: None
Capacity: 400

● **Phunk'd Up** Weekly Thursdays at Club ZaZu, Eustace Street, Temple Bar, Dublin. 10.30-late. £5/£4. Residents Dean Sherry, Barry Dempsey and Darren Nolan play deep progressive house to hard trance.
Dress Code: None
Capacity: 250

● **Strictly Spiced** Weekly Thursdays at Thompson's Garage, Donegal Square East, Belfast. 9-2am. £4/£6/£10. Resident Stephen Boyd on a house tip.
Dress Code: A doorman picks the crowd
Capacity: 400



Muzik's Essential Nights Out:

● **Breathe** Wednesday March 31st at Yang, Glasgow.
Expect: Super new night with Bedroom Bedlam residents plus Toko Records and Tony Sapiano.

● **Buddasole** Every Friday at Budda Club, Glasgow.
Expect: Stevie 'Sole' Middleton playing hip hop to house.

● **Inside Out** Saturday March 27th at The Arches, Glasgow.
Expect: The Gallery travel's north with Tall Paul and Lottie.

● **Rhumba Club** Friday March 19th at the Ice Factory, Perth.
Expect: Eighth birthday celebration with Van Dyk, Seaman and residents.

● **Slam** Saturday April 9th at The Arches, Glasgow.
Expect: Wiggly tour shenanigans join Slam.

Friday

● **Alaska** Weekly Fridays at Alaska, 142, Bath Lane, Glasgow. 0141-248-1777. 10-late. £8/£5. If you've never seen Nick Peacock play you're missing something. I dunno how I can say that never even having heard of the bloke but that's the word on the cold, violent, dismal Glaswegian streets. Uh, actually I'll take that back before I got an explosive through the post. Alaska is firing every Friday with Pea Cock looks better like that, and the terrific Rainier Trio on March 19th.
Dress Code: Whatever
Capacity: Perhaps about 300

● **The Ark** Weekly Fridays at The Tunnel, 84 Mitchell Street, Glasgow. 0141-204-1000. 10.30-3.30am. £7/£5.

Room One has Michael Kilkie, Zammo and Scott Mackay and Room Two is Simon Foy and Durcan Reid playing garage weekly.
Dress Code: Smart, no trainers or sportswear
Capacity: 1,100

● **Buddasole** Weekly Fridays at Budda Club, 142 St Vincent Street, Glasgow. 0141-221-2113. 11-3am. £5. Stevie 'Sole' Middleton likes playing records. So do Joey Negro, Phil Asher and Rainy City. Steve Wright used to... and John Peel.
Dress Code: None
Capacity: 300

● **Floorplay** Weekly Fridays at The Arches, Midland Street, Glasgow. 0141-572-1477. 10.30-3.30am. £6/£8. Room One residents are Silicone Soul, Jim Hutchison, Funk D'Void and Laurence Hughes. Plus Phat Out and Jengaheads out the back.
Dress Code: None
Capacity: 700-1,800

● **Fridays Are Fresh** Every Friday at Blue, Rose Street, Inverness. 01463-222-712. 10-1.30am. £4/£3. Resident: Gregor Fisher freshen up for the weekend with house malarkey.
Dress Code: None
Capacity: 300

● **Higher Ground** Monthly Fridays at Honeycomb, Blair Street, Edinburgh. 0131-553-3716. 11-3am. £6/£5. Dr Arjun, Mr Todd, Brian Hunter and Lyley & Gino get right on it on April 19th and monthly thereafter. Deep house, garage and retro beats.
Dress Code: None
Capacity: 450

● **Inside Out Hosts The Gallery** Saturday March 27th at The Arches, 30 Midland Street, Glasgow. 0141-221-9736. 11-4am. £10/£8. Tall Paul, Steve Lee and Lottie join residents Simon Foy, Zammo and Michael Kilkie providing the big tunes for Scotland.
Dress Code: Whatever
Capacity: 1,700

● **Pure** Fortnightly Fridays at The Venue, Calton Road, Edinburgh. 0131-557-3073. 10.30-3am. £6/£4. Residents Twitch, Brainstorm, Drabbler and The Bli'da in Ian Pooley on March 19th.
Dress Code: None
Capacity: 900

● **Rebel Waltz** Fortnightly Fridays at C2 City Cafe, Blair Street, Edinburgh. 0131-539-9759. 9-1am. FREE. Bedroom Bedlam's Murray Richardson thrills the crowd with his unique deep house trickery.
Dress Code: No ruffians
Capacity: 200

● **Rhumba Club** Weekly Fridays at Ice Factory, Perth. 01738-630-011. 10.30-2.30am £12/tbc for birthday "Where were you eight years ago?" cry the Rhumba massive as they celebrate eight glorious years of having it right off. They're intent on perverting your system with Paul Van Dyk, Dave Seaman, Col Hamilton, Zammo, Sharrel Carril and Bothan Spynet in the courtyard. Watch out.
Dress Code: No ruffians
Capacity: 1,200

● **Scratch** Fortnightly Saturdays at The Venue, Calton Road, Edinburgh. 0131-553-3716. £8/£5. Itchy scratchy hip hop beats.
Dress Code: Relaxed
Capacity: 350

● **Slam** Weekly Saturdays at The Arches, 30 Midland Street, Glasgow. 0141-221-9736. 11-3am. £10/£8. Slam back in the fold with Ashley Beedle, Derek Dahlgren, DJ Q, Laurence Hughes, Jengaheads and Phat Out whipping up the Glasgow massive an' ting on March 19th. Check the Wiggly tour on April 19th with Terry Francis, Nathan Coler, Silicone Soul and DJ Q and Mark Farina from San Francisco (16th).
Dress Code: None
Capacity: 250

Dress Code: Whatever
Capacity: 1,700

● **Sublime** Fortnightly Fridays at Wilkie House, The Cowgate, Edinburgh. 0131-668-3043. 10.30-3am. £8/£6. Havin' it.
Dress code: None
Capacity: 750

Saturday

● **Club 69** Weekly Saturdays at Koh I Noor, 40 New Sneddon Street, Paisley. 0141-552-5791. 10-3am. £5. Wicked techno underground massive collective Rub-A-Dub Detroit thingamajig.
Dress Code: Whatever
Capacity: 200

● **Colours Of Love** Fortnightly Saturdays at Club Mercado, Market Street, Edinburgh. 01698-276-866. 11-4am. £8/£6. Check Jon Mancin and DJ Crosby (March 20th), Phat Phil Cooper and Des Mitchell from Magaful for the Balearic Ball (April 3rd) and residents (17th).
Dress Code: Make an effort
Capacity: 500

● **Colours** Saturday April 10th at The Arches, Midland Street, Glasgow. 01698-276-866. 10.30-4am. £tbc. Spring Ball with Jeremy Healy, Jon Pleased Wimmer, Norman Jay and Alex P with The Psychonauts spinning beats in the Back Arch.
Dress Code: Make an effort
Capacity: A lot

● **Cream** Saturday March 27th at Potterow, Bristol Square, Edinburgh. 0131-650-2656. 9-3am. £7/£5. Parks & Wilson, Les Ryder and residents Neil McKay and Gaz Long entertain.
Dress Code: Make an effort
Capacity: 600

● **Fire Island** Saturday March 27th at Wilkie House, Cowgate, Edinburgh. 01506-633-900. 10-late. £10/£7. Steve Thomas from Trade joins Steven Graham, Richie Valenz, Gail Sellers and in the Retro Shack Marco and Rich.
Dress Code: Whatever
Capacity: 750

● **Joy** Monthly Saturdays at Wilkie House, The Cowgate, Edinburgh. 0131-225-5583. 10.30-3am. £8/£6. Maggie and Alan are intent on supplying your eardrums with the best house about while Trendy Wendy gets busy elsewhere.
Dress Code: None
Capacity: 750

● **Jungle Magic** Monthly Saturdays at The Potterow, Bristol Square, Edinburgh. 0973-142-195. 9-3am. £7/£5. April 3rd is the date for all things drum & bass.
Dress Code: Junglist
Capacity: 1,250

● **Mingin'** Monthly Saturdays at Studio 24, Calton Road, Edinburgh. 0131-467-2551. 10.30-3am. £5. Alan Joy spinning the latest hardbag and trance.
Dress Code: Minigun
Capacity: 300

● **Pure** Saturday April 3rd at Glow, Belmont Street, Aberdeen. 0131-558-3824. 10-2am. £tbc. Pure residents Twitch and Brainstorm.
Dress Code: None
Capacity: 450

● **Scratch** Weekly Saturdays at Top Floor, The Venue, Calton Road, Edinburgh. 0131-553-3716. 11-3am. £8/£5. Fresh and funky hip hop throwdown with resident DJs Lyley, Rufftone, Gino and The Dynamic Duo (March 13th) and special guest (tbc) (27th).
Dress Code: None
Capacity: 250

● **Substance** Weekly Saturdays at The Honeycomb, Blair Street, Edinburgh. 0131-225-5644. 11-3am. £10/£8. Residents Craig Smith, Mikey Stilton, Ross Keddie & Boots with "electric sole" among other things but mainly real garage and house as opposed to fake. March 20th is Jamie & Sid from The Kit while Chrissy T from Garage City joins them on April 3rd.
Dress Code: None
Capacity: 450

● **TNT** Various Saturdays at Glow Nightclub, 9 Belmont Street, Aberdeen. 01224-648-000. 9-2am. £6/£12. Andy D and Finnie are the residents joined by junglists from all over the country. Dates were not available at time of going to press and I'm hung over and the seds haven't sent me anything and you should try coming to work on a Sunday when you're getting paid 10 pence a week.
Dress Code: Tearin'
Capacity: 500

● **Triptonite North** Monthly Saturdays at The Honeycomb, Blair Street, Edinburgh. 0468-038-052. 10.30-3am. £5/£6. March 19th is the next trip.
Dress Code: None
Capacity: 450

● **Tribal Funktion** Weekly Saturdays at The Venue, Calton Road, Edinburgh. 0131-553-3716. 11-3am. £7/£5. George T, Simon and H reside with Miles and Elliot (March 27th) and an All Star residents party (April 10th).
Dress Code: None
Capacity: 600

● **Triumph** Weekly Saturdays at The Tunnel, Mitchell Street, Glasgow. 0141-204-1000. 11-3.30am. £6/£8. Kevin McFarlane and Stephen Lee playing garage and vocal house.
Dress Code: Smart, lots of effort required!
Capacity: 1,100

● **Vegas** Monthly Saturdays at Casino Royale, Picardy Place, Edinburgh. 0141-478-7435. 10.30-3am. £7/£5. "Intoxicating cocktail of swinging showtunes, libidinous Latin rhythms, delirious disco and good ole country." Say no more with residents Frankie Sumatra, Dino Martini and Bugsy Seagull.
Dress Code: None
Capacity: 646

Sunday

● **The Hip Trip** Weekly Sundays at Alaska, 142 Bath Lane, Glasgow. 0141-357-5643. 11-3am. £3/£2. Phuturistic sounds from the queen of the easy beat DJ Mingo-Go playing lounge, exotic and all manner of electronic trickery.
Dress Code: Whatever
Capacity: 300

● **Streetrave 10** Sunday April 4th at The Arches, Midland Street, Glasgow. 01698-276-866. 10.30-4am. £tbc. The legendary Scottish night out returns with Sasha, David Morales, Craig Richards, Lee Burridge and Hybrid live. Essential stuff.
Dress Code: Make an effort
Capacity: A lot

Wednesday

● **Breathe** Fortnightly Wednesdays at Yang, 6 Queen Street, Glasgow. 0410-778-296. 11-3am. £5. Hmm, this looks more like it. Three rooms of deep house, techno and drum & bass with residents Murray Richardson of Bedroom Bedlam fame, Rich Clark and DJ Renegade. This is the kind of club started up by DJs who are going to break into the scene themselves rather than wait for some fat pockets promoter to give them half an hour before the club even opens. V/e salute you. Ed Rush (tbc), Alison Marks, Pure Science (live), Steve Clark and Suhara (tbc) play March 17th with Alec and Paul from Toko, Tony Sapiano and Tania Swift (31st).
Dress Code: None
Capacity: 600

● **Ricochet** Weekly Wednesdays at The Marquee Club, Constable Street, Dundee. 01382-462-688. 9.30-2.30am. £7/£6. Residents Johnny Mac and Ken Damage spinning whatever they fancy.
Dress Code: Flip flops and flowers
Capacity: How long's a piece of string?

Thursday

● **Alchemy** Monthly Thursdays at Yang, Queen Street, Glasgow. 0141-248-8484. 10-late. £3. New monthly with Ray Knox, Mark Sharrett and Chris Haley checking up underground house and techno. We like it!
Dress Code: Whatever
Capacity: 200

● **Hi Karate** Weekly Thursdays at The Glasgow School Of Art, Renfrew Street, Glasgow. 0141 342-4931. 10-2am. £1. Host DJs are Neil McMillan and Andrew Divine.
Dress Code: None
Capacity: 450

● **Phactory** Thursday March 25th at City Cafe, 2 Blair Street, Edinburgh. 0131-623-2001. 9-1am. FREE. Eclectic, electronic and eccentric... they reckon. DJs Brother and another planet... Vinnie change theme, music and pants every mo. ill.
Dress Code: Straitjacket
Capacity: 300

● **Wanna Play?** Weekly Thursdays at The Tunnel, Mitchell Street, Glasgow. 0141 204 1000. 10.30-3.30am. £2.50/£4. Kevin McFarlane and Scott Mackay in Room One and Lisa Littlewood in Room 2 every Thursday.
Dress Code: Relaxed. Smart trainers okay
Capacity: 1,100

The East

Friday

● **Harmony** Friday March 26 at The Attic Club, St Helen's Street, Ipswich. 01473-259-806. 10.30-3am. £7. Jason Kaye, Danny J, James B and MC Flex making the garage harmonies work monthly. **Dress Code: No sportswear. Stylish** Capacity: 300

Saturday

● **Cultural Vibes** Weekly Saturdays at The Zero, Aviation Way, Southend. 01702-540-117. 9-2am. £6/£5. Speed garage thing with special guests most weeks. **Dress Code: No sportswear** Capacity: 900

● **Glow** Weekly Saturdays at Aulib, Lucy Road, Southend. 01702-615-487. 9-2am. £6/£5. Still glowing stronger than a 5,000 watt bulb in a broom cupboard. Glow are visited by Angel (March 20th), Des Mitchell (27th), Judge Jules (April 1st), Erick Morillo (3rd), Graham Gold (10th) and Oakley (17th). Resident DJ Steve Cochrane

keeps the house in order. **Dress Code: Fashionable clubwear** Capacity: 1,150

● **Harmony** Weekly Saturdays at Pams House, Princes Street, Ipswich. 01473-230-666. 9-3am. £8/£6. Garage. **Dress Code: No sportswear** Capacity: 1,500

● **Temptation** Weekly Saturdays at The Whitehouse, 109 High Street, Newmarket. 01638-668-771. 9-2am. £8/£7. Alex Daniels, John Martin, Stuart Banks and Dave Bennett are joined by various guests throughout March and April, notably Jon Pleased on March 27th. **Dress Code: Smart/no trainers** Capacity: 600

● **Bon Bon** Weekly Saturdays at Hollywoods, Princes Street, Ipswich. 01473-230-666. 11-3am. £8/£6. Darny J and James B playing yet more garage to the insatiable Eastside massive. **Dress Code: No sportswear** Capacity: 1,500

Wales and The West

Muzik's Essential Nights Out:

● **Blowpop** Saturday March 27th at The Blue Mountain Club, Bristol. Expect: John Stapleton and Krash Slaughta scratching each other to death.

● **Escape Into The Mix** Saturday March 27th at The Escape, Swansea. Expect: The aceresses Danny Slade and Big Al

● **Freeform** Saturday April 17th at The Pirate, Falmouth. Expect: Drum & bass with Hospital Records.

● **Karanga** Friday March 26th at The Pavilion, Bath. Expect: Blocko and John Kelly causing bother.

● **Time Flies Spring Ball** Saturday March 27th at Emporium, Cardiff. Expect: Massive knees-up with Allister Whitehead

Friday

● **Ascension** Weekly Fridays at V3, Stow Hill, Newport. 01633-211-807. 10-4am. £5/£3. Parks and Wilson join Crispian Leigh, Dean Nightingale, Lee Wilbraham, Craig Simms and Neil Young (March 19th) and Ian Ossia drops by (26th). **Dress Code: Definitely no dickheads** Capacity: 400

● **Aubergine** Friday March 26th at Club Loco, Hepporn Road, Bristol. 07899-993-909. 10-5am. £8. Daft club name, excellent music with Rachel Auburn, The Disco Brothers, Tony Price, Nasher and Paul Conroy in the Combustion Chamber

with Jay Dee, Hooj Al, Paul Upton and Rich. **Dress Code: Make an effort** Capacity: 450

● **Az-Orz** Friday March 26th at Enzo's, Salisbury, Wiltshire. 01722-762-737. 9-3am. £5/£3. Marc Vedo is joined by Sonique and Lee Stacey for Az-Orz's Third Birthday, no less, with Mastervibes, Kay and Medusa in the chill out room playing drum & bass. Congrats. **Dress Code: None** Capacity: 600

● **Drive By** Monthly Fridays at The Treks, The Grove, Bristol. 0876-210-767. 10-4am. £7/£5. Jungle and hip hop on the second Friday of the month. **Dress Code: None** Capacity: 450

● **The Freedom Sound Organisation** Weekly Fridays at Enzo's Nightclub, Highpost, Wiltshire. 01722-762-737. 10-3am. £5/£7. Freedom for all styles with Billy Nasty, Hoffman, Markus, Nicky Blackmarket, Ray Keith, Si Tha Bastard, Shane Thompson, Tom Secret and Andy Castle all pitching in on Friday March 19th. **Dress Code: None** Capacity: 600

● **Freeform** Saturday April 17th at The Pirate, Falmouth. 01326-373-593. 9-1am. £5/£4. Drum & bass with the ace Hospital Records pair of Chris Goss and Tony Coleman with resident Oktal. Room Two rocks to Freight Corporation and Carl Collins playing hip hop and funk. **Dress Code: None** Capacity: 400

● **Full Tilt** Weekly Fridays at Claires, Torquay. 01803-211-037. 9-2am. £5/£4. Vt'n Alex Pand Ben Mc Gowan (March 19th) and Billy Nasty (26th). **Dress Code: House gear** Capacity: 1,000

● **Hard Edge** Weekly Fridays at The Cavern Club, Queen Street, Exeter. 01392-258-070. 9-1am. £3/£4. web: www.cavernclub.co.uk e-mail: cavern@hotmail.com Resident DJ Cockie serves up dem nude breaks with Donovan Smith (March 19th), Dazee (April 2nd) and Undercover Agent (23rd). **Dress Code: None** Capacity: 250

● **House Trained** Friday April 9th at The Widemouth Manor, Widemouth Bay, Bude. 01288-361-263. 9.30-2.30am. £4/£3. Resident Mark Cotterell is joined by K Klass at "the pub that cares" Well to the sound of that. **Dress Code: None** Capacity: 450

● **Hustler Showcase** Fortnightly Fridays at Club Ilor Bach, Wottonby Street, Cardiff. 01222-686-400. 10-3am. £6/£5. Hustlers ahoy with skaters and breakers plus turntablists and special guests. **Dress Code: Baggy** Capacity: 1,000

● **Karanga** Weekly Fridays at Po Na Na, Theatre Square, Swindon. 01793-644987. 9.30-2.00. £3 before 11/£5 after. Djs Ben Hudson, Andy Fisher and Jon Grigg, Tristan and Stu Lawrence rev up the Swindon massive with a bang-up-for-it mix of house and people. **Dress Code: Whatever** Capacity: 300

● **Karanga** Friday March 26th at the Pavilion, North Parade, Bath. 01225-316198. 9-2am. £10. Brandon Block, John Kelly, Andy Fisher and Ben Hudson present part one of their monthly special in Bath. Blocko should be on top form judging by his latest antics so wear yer helmets. **Dress Code: Come as you are** Capacity: 1,000

● **Karanga** Friday April 2nd at Goldiggers, Timor Street, Chippingham. 01225-316-198. 9.30-3am. £10. Ben Hudson and Andy Fisher are joined by none other than Oakley. **Dress Code: None** Capacity: 1,500

● **Legends Of The Dark Black** Friday March 26th at The Dance Academy, Union Street, Plymouth. 01273-709-709. 10-5am. £9. The jurglism experts strike again with Fabio, Kenny Ken, L Double, Fricton, Trex and Moxymstetkus in Room One with Ellis Dee, Kenny Ken and MasterVibe on the harder front. **Dress Code: Whatever** Capacity: 500

● **Peak** Monthly Fridays at The Cavern Club, Queen Street, Exeter. 0139-225-8070. 8-1am. £2/£3. FUN banging on the drums and the bass. **Dress Code: None** Capacity: 250

● **P'Tang Yang Kipper-Bang... Yeah!** Last Friday of the month at The Emporium, 6-10 High Street. 01222-664-577. 10-3am. £8/£6. Johnny Acid, Neil Hinchley, Matt Jarvis and Rob Stagg display more lunacy both on and off the decks playing beats, hip hop, junk, funk and car boot oddities. **Dress Code: None** Capacity: 1,000

● **Silent Running** Monthly Fridays at Club Ilor Bach, Wottonby Street, Cardiff. 01222-668-400. 10-3am. £6. Residents include Tommy, Guy and Chai All playing jungle on April 9th. **Dress Code: Rinsing gear** Capacity: 450

● **Tour De Force** Friday March 19th. Fortnightly Fridays at BN1 Club, 1 Preston Street. 01273-323-151. 10-late. £5. March 19th welcomes John McKenzie and Nick Le Funk to Brighton's smallest club for a night of underground house. **Dress Code: Underwear** Capacity: 150

Saturday

● **Beatz & Bobz** Weekly Saturdays at The Cavern Club, Queen Street, Exeter. 0139-225-8070. 8-1am. £3. Anyone from The Orb to Annie Nightingale expected plus the residents. **Dress Code: None** Capacity: 250

● **Blowpop** Saturday March 27th and then monthly at The Blue Mountain Club, Number 2, Stokes Croft, Bristol. 0117-942-0341. 10-6am. £7/£6. The man with the plan John Stapleton likes his dope on plastic. I prefer mine with tobacco but Stereo 8, Mister Craig & Dr Moody also seem to roll theirs with vinyl. Strange. Expect Krash Slaughta and Queen B guesting and the All Funked Up Djs funkign each other all night long upstairs. **Dress Code: None** Capacity: 650

● **Delicious** Monthly Saturdays at The Victoria Rooms, 1, Roft Street, Oswestry. 0902-332-508. 9.30-2am. £7/£6. Deep funky house and garage with Jeremy Healy and Darren Christian (March 27th) joining Matthew Roberts, Leon Roberts and Jay Vegas. **Dress Code: None** Capacity: 500

● **Escape Into The Mix** Weekly Saturdays at The Escape, Northampton Lane, Swansea. 01834-812-570. 9-late. £8/£7/£6. Escape with Denny Slade and Big Al every Saturday plus Digweed and Deli G (March 20th) and Smokin' Jo and Luke Neville (27) plus a new £1 million belt. **Dress Code: Make an effort** Capacity: 1,000

● **Eyecon** Weekly Saturdays at the Dance Academy, 121-123 Union St, Plymouth. 07887-895-583. 9-3am. £7. House music. What else do you want? **Dress Code: Fruity And Funky** Capacity: 1,000

● **Hope** Saturday March 20 at Eastern Centre, Bristol. 0117-942-8625. 10-4am. £8/£5. Hope Records celebrate the release of their fifth record with a bash with Tribe Records and Djs including Starecase Ivo, Leon Alexander, Ian Wilkie and DJ Scope. **Dress Code: Whatever** Capacity: 400

● **Karanga** Weekly Saturdays at Babylon, Kingston Rd, Bath. 01225-400-404. 9.30-2am. £3 B4 10.30/£5 after. Ben Hudson, Andy Fisher, Tom Maddcott, Jon Grigg and Danny Platt on rotation. **Dress Code: Devilish** Capacity: 700

● **Monastery** Weekly Saturdays at Monastery, Torwood Gardens Road, Torquay. 01803-314-312. 12-7am. £8/£6. Big cheese like Matthew Roberts and Brandon Block play down here. **Dress Code: None** Capacity: 600

● **Silk** Weekly Saturdays at Enzo's Nightclub, Highpost, Wiltshire. 01772-782-737. 10-3am. £5/£7. House and garage, Wiltshire style. **Dress Code: none** Capacity: 600

● **Time Flies Spring Ball** Saturday March 27 at Emporium, 8/10 Cardiff High Street. 01222-484-000. 10-4am. £10. Allister Whitehead, Richard Hitchell, Dave Jones, Lady Lang and Tim Russell whoop it up for the annual knees-up. **Dress Code: Smart clubwear** Capacity: 1,200

● **Time Flies** Weekly Saturdays at Club Uropa, Dillwyn Street, Swansea. 01792-417-225. 9-4am. £7/£8. Residents Jamie Griffiths, Andy Cleeton, V2 Crew and Wayne Isa are joined by A MacKenzie and Bartlett & Jones (March 20th) and Allister Whitehead (27th). **Dress Code: Smart clubwear** Capacity: 1,250

Tuesday

● **Trilogy** Weekly Tuesdays at Timepiece, Little Castle Street, Exeter. 01392-464-069. 9-1am. £5/£4. Residents MVV, Forensics and Sonny mix hip hop and drum & bass. **Dress Code: None** Capacity: 700

Wednesday

● **Jelly Jazz** Weekly Wednesdays at The Quay Club, The Barbican, Plymouth. 01752-674-091. 10-2am. £4/£3. Resident Pete Isaac is joined by the cream of jazzers every week. **Dress Code: 400** **Dress code: Funky, trainers okay**

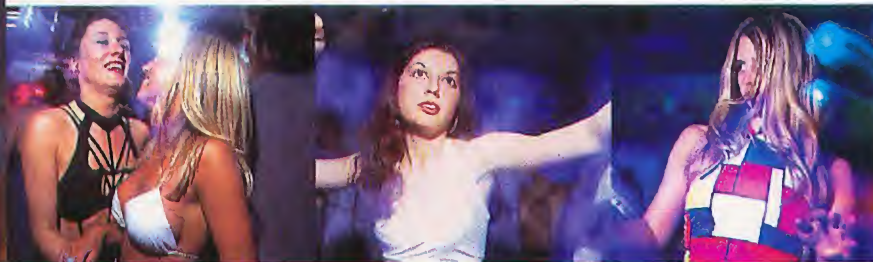
Thursday

● **Cheesey Club** Weekly Thursdays at Timepiece, Little Castle Street, Exeter. 01392-490-948. 9-1am. £3/£2. Matt Cheesey, JFR, Chris The Prince Of Darkness and DJ Son playing hip hop, funk and deep house. **Dress Code: None** Capacity: 600

● **Forbidden** Weekly Thursdays at the Cotton Club, Canbrian Road, Newport. 07971-512-343. 9-1am. £3/£2. Djs Clarke Gibson, Neil Young, Dean Nightingale and Crispian Leigh spinning house. **Dress Code: Smart clubwear** Capacity: 500



Wobble, Birmingham



W

● Vibe Tribe Every Saturday at BN1 Club, 1 Preston Street, Brighton. 01273-223-161. 10-2am. £5. £7.50. A bunch of DJs and Vibe Tribe join the residents on

● Resonance Fortnightly Thursdays at the Zap Club, Brighton. 0777-921-267. 10-4am. £5. £4. A live band and Dave Randall (5th).

● Renaissance Thursday March 18th at Dance Nation, Club Utopia, Portsmouth. 01782-717-872. 10-2am. £3. A live band and DJ's.

● Phonic Hoop Weekly Thursdays at Engine, 10 St. Street, Brighton. 01273-223-439. 10-2am. £3. £2. A live band and DJ's.

● Moonraker Fortnightly Thursdays at BN1 Club, 1 Preston St, Brighton. 01273-223-161. 10-2am. £3. £5. Hip hop, big beat and Latin flows.

● Red Alert Weekly Wednesdays at BN1 Club, 1 Preston St, Brighton. 01273-223-161. 10-2am. £3. £5. Hip hop, big beat and Latin flows.

● Goggles Fortnightly Wednesdays at The Tavern Club, North Street, Brighton. 0374-458-114. 10-2am. £1. A live band and DJ's.

● Sunday Service Sunday April 4th at The Ocean Rooms, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Breaker's Lounge Sunday March 28 at The Arts Club Ballroom, 7 Ship Street, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Sunday Sunday April 4th at The Ocean Rooms, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Pure Science Weekly Saturdays at Atomic, Hart Street, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Boats Workin' Weekly Saturdays at Atomic, Hart Street, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Tour De Force Fortnightly Saturdays at BN1 Club, 1 Preston St, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Country Club Weekly Saturdays at BN1 Club, 1 Preston St, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Evecan Weekly Saturdays at BN1 Club, 1 Preston St, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● The Fishank Saturday April 3rd at The Wedgewood Rooms, 147 Albert Road, Portsmouth. 01752-223-374. 9-2am. £7. £5. A live band and DJ's.

● Goushky Monthly Saturdays at The Wedgewood Rooms, 147 Albert Road, Portsmouth. 01752-223-374. 9-2am. £7. £5. A live band and DJ's.

● Legacy Weekly Saturdays at The Wedgewood Rooms, 147 Albert Road, Portsmouth. 01752-223-374. 9-2am. £7. £5. A live band and DJ's.

● Freakin' The Frame Monthly Fridays at The Beach, 181 Kings Road, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Nu Garage Central Fortnightly Fridays at BN1 Club, 1 Preston Street, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Medicine Weekly Saturdays at The Zap Club, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Optical Fortnightly Fridays at the Zap Club, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Pussycat Club Weekly Fridays at the Zap Club, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Past, Present & Future Saturday April 3rd at Brighton Racecourse. 01273-633-328. 10-6am. £20. A live band and DJ's.

● Guy-Manuel De Homem-Christo at Open, London The month at BN1 Club, 1 Preston St, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Those Who Lost It Angeles
● Egil at Pacifica, Los Angeles
● Bugged Out, Liverpool
● Armand Van Helden at Bedrock, London
● Sasha & Digweed at Gatecrasher, Sheffield
● Scott Bond at Torture, London
● Marco Carrola at Open To Newcastle
● Scott Bradford at Shindig, Liverpool
● Hybrid (live) at Cream, Cross, London
● Matt Cassar at Space, The Nutonik, Birmingham
● Scratch Perverts at Gallery, London
● Richard Fearless at The Nutonik, Birmingham



Those Who Rocked It

● Slinky Easter Ball Saturday April 3rd at Bournemouth International Centre. 01202-339-922. 8-6am. £25. A live band and DJ's.

● Pure Science Weekly Saturdays at Atomic, Hart Street, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Boats Workin' Weekly Saturdays at Atomic, Hart Street, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

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● Guy-Manuel De Homem-Christo at Open, London The month at BN1 Club, 1 Preston St, Brighton. 01273-223-161. 10-2am. £3. £5. A live band and DJ's.

● Slinky Weekly Fridays at the Opera House, Bournemouth, Bournemouth. Capacity: 700.

● Past, Present & Future Saturday April 3rd at Brighton Racecourse. 01273-633-328. 10-6am. £20. A live band and DJ's.

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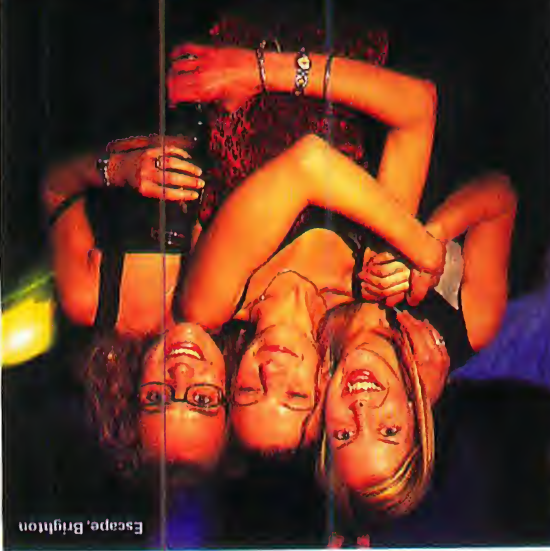
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Muzik WKD Night at Checkpoint Charlie, Reading



Muzik WKD Night at The Escape Club, Brighton

W K D **MUZIK** W K D M A G A Z I N E

MUZIK PRESENT 50 NIGHTS OF MADNESS IN ASSOCIATION WITH WKD

"If you go down to the woods today, **Checkpoint Charlie** will still be rocking from its Muzik party!"

"New talent Danny Howells set Brighton's **Escape** Club on fire."

"**The End's** resident Mr C and Bedroom Bedlam DJ Timmy S went so deep they nearly sank."



ClubNights

GUERNSEY - MARCH 13TH

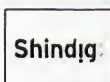


The Monkey

THE GOLDEN MONKEY, ST PETER'S PORT.
TEL: 04481-106-786

Malcolm Duffy and Paul Sawyer are joined by the excellent Bedroom Bedlam DJ Alison Marks. Expect everything from deep house to Trade-style bangers.

NEWCASTLE - MARCH 27TH



Shindig

RIVERSIDE, 57-59 MELBOURNE STREET.
TEL: 0191-222-1925

Daniele Davoli, Scott, Scooby, Mark Armstrong, Craig 'Disco' Dewson and Henry Smithson split the deck duties at one of Britain's longest running quality house nights. Bedroom Bedlam DJ Murray Richardson, currently making serious inroads into Scottish clubbing represents on the deep house tip.

CRAWLEY - MARCH 22ND



Judgement Day

ICON/DIVA, STATION ROAD.
TEL: 0973-287-365

Crawley has never seen the like with Judge Jules heading an all star cast of South Coasters including Gary Benetton and Dave Joyce. Bedroom Bedlam DJs Dr Rubberfunk & Shredded Pete favour hip hop and beats so there's something for all the family.

PLYMOUTH - MARCH 23RD



Judgement Day

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Expect a very special guest on the night climbing behind the wheel with Jay Chappell, Stuart Duncan, Gareth Somerville and Colin Cook. Bedroom Bedlam provides more than able support with DJ Murray Richardson.

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MARCH 15TH:
BLACKOUT "GOTTA HAVE HOPE"



MARCH 22ND
PHATS & SMALL "TURN AROUND"



APRIL 12TH:
MIKE KOGLIN "ON MY WAY"



MULTIPLY
RECORDS

Lauryn Hill

London Brixton Academy

A family affair for Fugees superstar

IT'S all about family. You know this from the moment Lauryn Hill, well, *waddles* onto the Academy stage, looking for all the world like a proud grandparent doing a little shuffling dance to the family band, who are busy surrounding her with the comfort blanket of music. You feel it all around you in this—for one night only—holy place, bouncing off the walls as the songs threaten to steamroller you. It's what you imagine religious conversion must be like: an overwhelming feeling of warmth coupled with the knowledge that you're

suddenly part of an extended family of people who think, act and believe exactly the same as you.

But to her inestimable credit, as 'Doo Wop' offers its simple but deep advice on relationships (*"you know I only say it cos I'm truly genuine"* has to be one of the most important lyrics she's ever written), she doesn't come across like some sort of condemnatory pentecostalist. Instead she's the same sort of 'Female Preacher' as James Brown acolyte Lyn Collins. A woman who knows her own mind and speaks—empoweringly, but as a friend—to the 'Lost Ones' and the saved, those who need a lift and those who require affirmation. Tonight, as on record, Lauryn Hill is everyone's big sister.

She's also everyone's mother. Her signature tune is 'To Zion', the lullaby-cum-song of defiance she wrote for her newborn son. Hearing

thousands of people singing along to lyrics that celebrate family values and parenthood anywhere outside of a church would have been inconceivable even a couple of years ago.

The following day, at a press conference, she explains exactly how important her family is to her. "I came over to Europe for three days this summer and I left my family at home," she recalls. "And I was so miserable. So I figured I'd better bring everyone with me." Her mother looks on approvingly; somewhere out of sight husband Rohan Marley attends to the needs of Zion and Selah. "I always feel like I have to be there to protect them," she says, "and they have to be protecting me."

And it's there, inside this fortress of the family, that Lauryn Hill's music lives. This is what gives her power. So she plays selections from her nearest and still dearest, the Fugees ('Killing Me Softly', some singles from 'The Score'). There's a nod made to a second cousin (Nas' 'If I Ruled The World', a song Lauryn sang the chorus on). And there's plenty of shout outs to the grandparents and ancestors, too, as Stevie Wonder, Bob Marley and – most spectacularly – the Jackson Five's 'I Want You Back' are lovingly, respectfully rejigged.

She's nothing if not thorough, though, so the final song provides a wonderfully neat finish. 'Everything Is Everything' arrives on a fusillade of acappella vocal drums, building (as does much of the set) from the turntables as brass, bass, keyboards and percussive layers are wrapped like bandages around it. "Now hear this mixture," she raps at the climax, her voice clear and commanding, "where hip hop meets scripture/ Develop a negative into a positive picture/ Everything is everything". And there really is no answer to that.

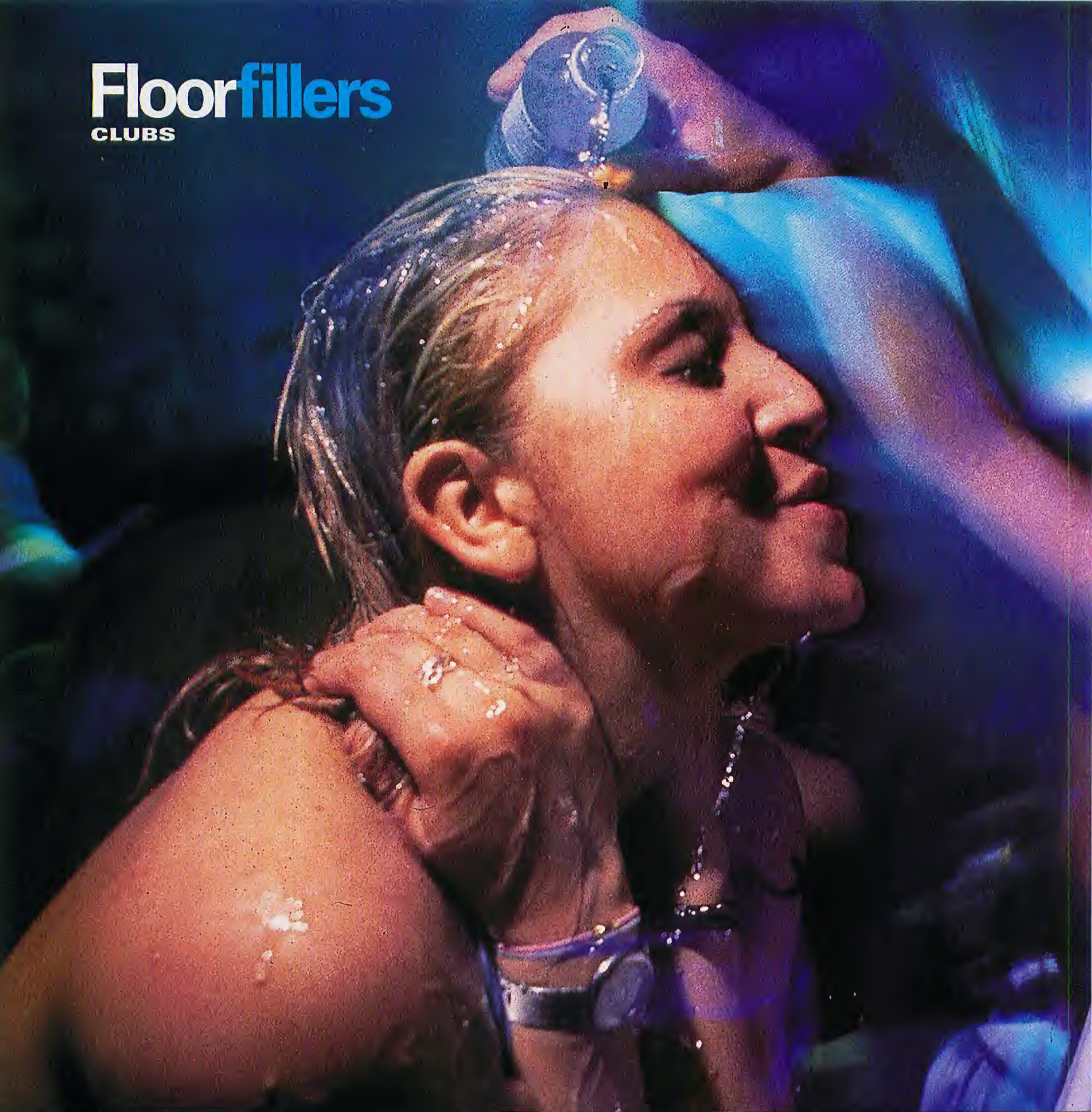
Angus Batey



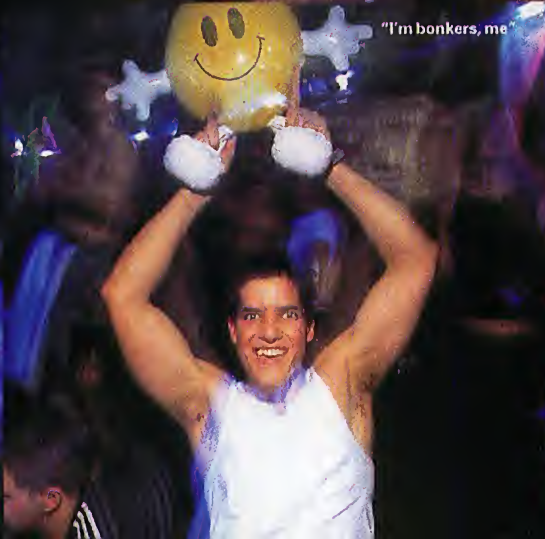
Lauryn Hill: Doing it for the kids

Floorfillers

CLUBS



"I danced so hard
all my limbs fell off!!"



"I'm bonkers, me"



Strangers in the night

John The Baptist in clubland conversion shocker!

Floorfillers



Sunny Side Up

SW1 Club, London

Sunday clubbing's meat and two veg

AHH! Sunday afternoon. Time to put the feet up, lazily swallow another mouthful of Kwik Save *hors d'oeuvres*, stare at Lloyd Grossman on Masterchef and well... Bollocks. Yes, bollocks to wasting the Sabbath vegetating when you can go out raving.

For thousands of church-avoiding miscreants, Sunday afternoon at Sunny Side Up has been a surrogate roast dinner for years. It may not sound that nutritious but there's no doubt on the faces of those inside SW1 about what they prefer chewing on at Sunday lunchtimes.

By midday a couple of hundred saucer-eyed clubbers are in and by five it's a struggle to get on (or off) the dancefloor. As Hooj Choons anthem 'Three Drives On A Vinyl' peaks, the strobes, lasers and lightsticks are going bananas, the hot and sweaty dance pit is like a scene from an old rave and the straining Euro synths are as cheeky as the grins.

Three things you must see at Sunny Side Up are 1) giggling girls jostling for position on podiums; 2) a boy stopping raving to teach a girl how to hold a lightstick properly and 3) a pretty girl rubbing a blob of Vicks wax onto her hands and putting them over people's noses and mouths.

South London hard house veterans Kenny Stone, Drew, Darren Pearce and KGB play every week, their vast warehouse-sized build ups exploding into driving acid trance. Clubbers from as far away as Spain, Australia and Liverpool grin ecstatically and whoop like animals.

It's anyone's guess where they all go when they're peeled off the walls at 9pm but you can bet your last lightstick they'll be back next Sunday.

Rob Da Bank

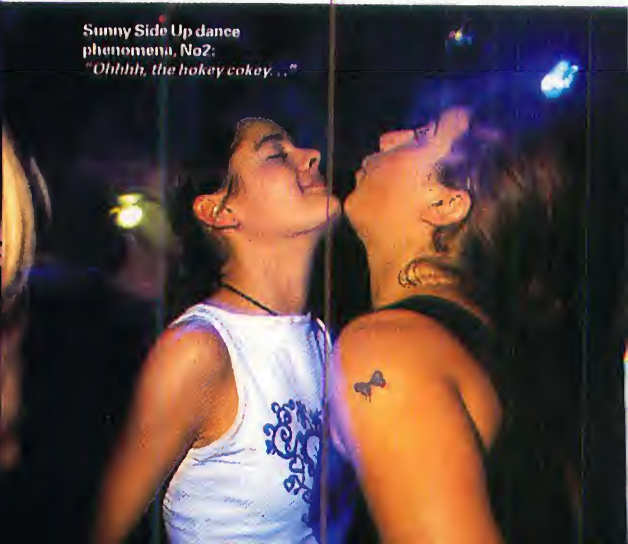
Sunny Side Up is on weekly Sundays at SW1, 191 Victoria Street, London. Midday-9pm. £8/£6. Info: 01708-473-473

pics DANIEL NEWMAN

Ahh, bless

Sunny Side Up dance phenomena, No1: the massage conga

Sunny Side Up dance phenomena, No2: "Ohhhh, the hokey cokey..."



Eden

The Quarry, Lincoln



A goldmine of Bedroom Bedlam talent

METHERINGHAM. Hardly a promising name for a town with a happening club, is it? Then again a shed in a disused quarry wouldn't be many clubbers' typical destination on a Saturday night either. "It used to be a scrapyard," enthuses our cab driver as he drops us off amid rusty hulks of JCBs and burnt out earth movers. Oh yeah, and it's raining.

Wandering alongside an enormous warehouse with a worrying resemblance to an abattoir, the only clue as to its current usage is the bass drum rippling the corrugated iron roof and the muffled cries of ravers squealing like cows in the slaughterhouse. It's all a bit 1988 illegal rave style out in the country tonight.

Inside, the hands in the air stretch the whole length of the building, lasers beam out from mirror balls, and three motherly types peddle cigarettes and lager over the smallest bar in any club ever.

Bearing in mind that Eden's promoters have never promoted a proper club night before in their lives, this is a major success. 500 locals going ballistic (think tops off, air horns and poppers) on a rammed dancefloor to superb DJs. Ah yes, the DJs. Having already booked in top Bedroom Bedlam jocks Alison Marks, Simon Tilbury and DJ K, promoter Ben Metcalf looked set to be the odd one out but here's the twist. The day before the gig, Muzik phoned Ben, totally oblivious to the fact he was the promoter of Eden and told him he was April's winner. It's only when we get to meet him that we realise the scary coincidence.

Ignoring the faintest whiff of self-interest I can honestly say these four DJs could go up against any of the "big cheeses" and hold their own at any UK club. At times the mixing may not be as good as Sasha's but bearing in mind Simon Tilbury is playing his first gig ever (!) and the others aren't full time DJs (and certainly don't get paid like them), the pedigree is amazing. From Alison Marks' deep and techy house plunder through the harder and occasionally banging sets from Tilbury and DJ Elite (promoter Ben) through to the rousing progressive DJ K, the crowd, more used to travelling long distances to Gatecrasher or Passion, is overjoyed at having this on their doorstep.

"You could fill the venue with knobheads but we want a dancing crowd," is joint promoter Craig's wish and that's exactly what he gets. In an area with more quarries than nightclubs, Eden deserves to work. It promotes new talent (how many clubs have you been to where DJs are playing their first ever sets?), the atmosphere is as good as Gatecrasher or Golden, the promoters are most definitely in it for the fun and I danced longer and had a better laugh than at any of the big nights out this year. But don't take my advice, go and find Eden for yourself.

Rob Da Bank

Eden is the second Saturday of every month at The Quarry, Metherringham, near Lincoln. £10. 9-4am. Info on 01526-832-507. The next date is April 3rd with Matt Hardwick, DJ Elite (Bedroom Bedlam), DJ Dean and DJ Ingo

All back to mine: Havin' it at The Quarry



pics RAISE-A-HEAD



Sitar hero: Sanj Sen of Indian Ropeman



pics DEBBIE JERRAGG



Singing through a hair dryer is the new rock 'n' roll

Floorfillers LIVE

Skint On Tour

Space Raiders/Indian Ropeman
Norwich Waterfront

Getting stupid with Big Beat's new generation

WHEN you think of Norwich, what do you picture? Steadfastly patriarchal rural communities? Agricultural controversy on the local radio phone-in show? Kids Eat Free offers at the Harvester Inn?

Among the catalogue of Little Englandisms with which Norwich will be forever associated in the post-Alan Partridge era, the spectacle of a tubby man twanging frantically on a huge sitar is not the first that springs to mind. And thank the good Lord Fatboy Slim for that. Because it's Norman Cook's success that lets Skint bankroll its second generation of skilfully silly acts.

But first, Indian Ropeman, whose bassist Danielsan wastes precisely no time in pulverising eager East Anglians into a jellied heap with repetitive blasts from a bass guitar set to 'arse-quakingly low' while Sanj Sen plucks the cosmic twang on the sitar, perched stagefront as a battalion of heavy breakbeats rumble beneath. The Ropeman's is a sound that differs from other Skint acts chiefly by virtue of their admittedly mesmerising sitar confectionery, and they deliver a solid thrusting performance that would tickle anyone who ever dug Ananda Shankar's 'Dancing Drums'.

With a performance as delicately choreographed as a bout of all-in wrestling between 17 octopuses, it's the least Middlesbrough's Space Raiders could do to dismiss the prevailing atmosphere of minor daftness and institute a regime of outright idiocy.

In case you're wondering: yes, they do resemble a trio of complete divvies Tardis'ed directly in from set of Grange Hill, 1978. As they stomp through a full-bodied version of 'Glam Raid', the opiated slo-mo pillow fight of 'Laid Back' and conclude with the captivating cartoon gymnastics of 'Disco Doctor', the Raiders appear to do what's become almost inexcusable for dance's current crop of all too serious live acts and give the impression that they're enjoying what they're doing. They're determined to make you enjoy yourselves as well. Frankly, Norwich, you need people like these.

Kevin Braddock

Chemical Brothers

Heavenly Jukebox, London

Sneak preview of the Brothers' new album

ROCK music may be dead on its feet at the moment, but as the hefty queue outside Turnmills will testify, The Chemical Brothers have lost none of their pulling power. It wasn't always this way, of course. Turn back the clock to August 6th, 1994 and picture a pretty empty London pub.

"A hundred people turned up," remembers Heavenly promoter Robin of the first ever Sunday Social. "But in the first fourteen weeks we had The Chemical Brothers, Andrew Weatherall, David Holmes, Justin Robertson and Tricky." The atmosphere at The Albany was often more akin to an (old) school disco. Only with better DJs.

So it's fitting that tonight's history lesson is brought to us by the duo who arguably kicked off the entire big beat phenomenon, not to mention that fateful first night at The Albany. It's an epic three hour set that covers everything from Socialist classics like the Chems' own remix of The Charlatans' 'Nine Acre Dust' to a sneak preview of their forthcoming album, slated for a summer release. Flowered Up's 'Weekender' is also aired in its full 13 minute glory at the end of the night. And since this is the last-ever Jukebox here at Turnmills, the place is utterly rammed. So tonight is a celebration of both past and present.

And the future? It's bigger, tougher and more direct than ever before, if the new cuts are anything to go by. Fresh, yet still

Tom Chem: Funk soul brother



pic: RAISE-A-HEAD

Tom 'n' Ed's Heavenly Social Classics

- 1 **Love Unlimited Orchestra** Strange Games And Funky Things (20th Century)
- 2 **Carlos Berrios** Doin' It After Dark (After Dark)
- 3 **Emmanuel Top** Labotomie (Mute)
- 4 **The Specials** You're Wondering Now (2 Tone)
- 5 **Love Unlimited Orchestra** Under The Influence Of Love (20th Century)
- 6 **Dust Brothers** Chemical Beats (Junior Boys Own)
- 7 **Micronauts** The Jazz (Loaded)
- 8 **Prodigy** Voodoo People (Dust Brothers Mix) (XL)
- 9 **Renegade Soundwave** Renegade Soundwave (Leftfield mix) (Mute)
- 10 **Oasis** Live Forever (Creation)

unmistakably Chemical in origin. *Real* indie dance which combines the physical dynamic of techno with the mind blanket of psychedelia. One spiralling trancerock epic, under the working title of 'The Sunshine Underground' is a worthy successor to 'The Private Psychedelic Reel', while 'Out Of Control' features the vocals of Bernard Sumner and Bobby Gillespie. It's an uplifting techno stomper that recalls both Underworld and New Order at their world-beating best.

"It's hard and it's brutal but it's still our sound," reckons Ed Chemical, "and it's the best thing we've ever done." Believe him—it is.

Ralph Moore



Paul Daley. Playing the 'Field

pic: DEBBIE JERRARD

Paul Daley

Shifting Gears, Mass, London

No signs of crisis from the new Left

1 995 and Leftfield are flying high, their debut album 'Leftism' wedged firmly in the charts. But by 1996 Paul Daley and Neil Barnes' public appearances are scarcer than flamingos in the New Forest. So with the grapevine bursting with rumours that Paul Daley will be dropping some cuts from the new Leftfield album, the faithful turn up at Brixton's Mass club in force. Luckily so do the new recruits, and while the thirtysomething reunion props up the bar, younger limbs are ready for action.

Daley's DJing style is bang up to date, bridging driving dubhousedisco and fresh upfront breakbeat. Flowing from 'Free Your Mind' by Carl Craig's Peace Project through Hydrogen Jukebox acetates and harder deep house to funky breakbeat monsters Super_Collider, Daley fuses beats as skilfully as a welder mending a pacemaker. But where the hell is the new gear?

Finally we get a glimpse of the album with potential single 'Afrika Shox', a collaboration with Afrika Bambaataa. Paul plays the instrumental, which like 'Phatt Planet', the other test pressing he airs, is layered with deep, dark and slow breaks which build and build and... build. If you think of 'Leftism' and bring that up to date with the influence of breakbeat and tech-house, then as a spy helpfully told us the next album should be "less 4/4, more funky and fucking amazing."

So apart from punching a couple of extra holes on their belts and boasting a bigger record collection, nothing's changed. Leftfield are back... to front.

Rob Da Bank

'Afrika Shox' will be out in late May



progress

saturday 3rd april

Mark Moore Lisa Loud Andy Passman

saturday 10th april

Tall Paul John '00' Flemming

The Ultrasound Boys Pete & Russell

saturday 17th april

Boy George Gordon Kaya Pete & Russell

saturday 24th april

Brandon Block Jon of the Pleased Pete & Russell

resident: Rob Webster

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saturday 10th april

westworld, hong kong island with Pete & Russell Zammo Paul Wong Janva
info: call 00 852 298 39944

club tour

friday 2nd april, virtue@ kiss, rotherham with Pete & Russell Matt Hardwick

friday 16th april, naughty but nice, hereford

saturday 24th april, ultra vegas @ the winter gardens, milton keynes

ACCESS ALL AREAS

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friday 9th april John Digweed

friday 16th april Paul Oakenfold

friday 23rd april Danny Rampling

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Floorfillers: Bars

The Junction, London

Where are you? 242 Coldharbour Lane, London SW9

Contact: Telephone 0171-738-4000.

Will I be able to get in? The only door policy is "no bad attitude". There's no dress code.

What will I hear? Monday is open decks night, Tuesdays and Wednesdays are available for hire for launches or parties, Thursdays is Weird Science with Jerry Dammers and Ollie Bayley, Fridays is deep house with DJs like Luke Solomon, Toni Rossano and Sancho Panza on rotation, Saturdays rotate Dust II Dust, Recordings Of Substance, Basement Jaxx and Dappa and Sundays is Discfunktion with the Offshore DJs.

What can I drink? Pints are £2.20, bottles start at £2.50 and spirits are £2.50.

And eat? There's no food menu but there are plenty of restaurants and places to eat in the area.

Who might I be sitting next to? DJ Sneak, Saffron from Republica and lots of DJs like Erick Morillo. And Basement Jaxx, obviously.

What's so special about The Junction? There's no bad atmosphere which is what you seem to get everywhere else and at £3 for the club nights (apart from Basement Jaxx) you can't buy better.

Muzik says: They're right you know, The Junction is indeed excellent value. Smack in the middle of south London, The Junction attracts a proper mix of cultures, clubbers and boozers.



Cafe Blue, Bristol

Where are you? The Old Fire Station, Silver Street, Bristol.

Contact: Telephone 0117-940-5626.

Will I be able to get in? Dress casually but none of that traffic light shirt nonsense. Orange, lime, yellow. ... Horrible!

What will I hear? Midweek is a mix of live bands (especially jazz funk) and independent club nights from drum & bass to house. The weekend – including some very messy Sundays – is house and garage in all its styles from DJs like Jon Da Silva and The Lovely Helen to The Freestylers.

What can I drink? No pints but a three pint jug of Stella costs £6.50, bottles are £2.50 and spirits start at £1.80.

And eat? Loads of grub from nachos to steaks all day and in the evening. Very reasonable prices.

Who might I be sitting next to? Gary Barlow, Kula Shaker, Roni Size, Massive Attack, Tina Moore and Vicky from Corrie among many others.

What time do I have to leave? 2am on Fridays and Saturdays with monthly late night specials. Sundays are 10.30pm and midweek varies.

What's so special about Cafe Blue? With the original features of an old fire station including the massive doors Cafe Blue is a very relaxed and cool place to be seen.

Muzik says: Yup, it is very cool. So cool we held our party there after the Muzik Awards in 1996. Relaxed crowd, great music and no aggro.



Slam, Bournemouth

Where are you? 2 Fairvale Road, Bournemouth.

Contact: Telephone 01202-555-129.

Will I be able to get in? The dress code is smart and casual. Basically no workmen.

What will I hear? Bournemouth DJs like Paul Woodgate, Nick Carrington, Wayne Armstrong and Kinky Rich playing house and club classics. Sunday night is Lock, Stock and Six Smoking DJs spinning anything from hip hop to garage.

What can I drink? It's £2.20 for a bottle of beer or £2 for pints. A spirit with a mixer is £2.20 and on Tuesdays and Thursdays it's £1 for a bottle or vodka and mixer.

And eat? We run a very good brasserie type menu from 12–7pm.

Who might I be sitting next to? Celebrities are thin on the ground. Does Bournemouth have any? But there's a pre-club crowd of the more affluent 18–30 year old variety.

What time do I have to leave? Opening hours are midday–11pm Monday to Saturday 3–10.30pm on Sundays.

What's so special about the Slam Bar? It's a unique and different bar with a new art deco look, offering top music and drinks.

Muzik says: Bournemouth and the South Coast may not be on your clubbing map yet but with Slinky and Legacy at The Manor both firing, it should be soon. Slam Bar is your ideal starting point.



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(Limbo)... AVANALT - 'People Want To Be Needed' (Barracuda)... V-TRACKS - 'Heretic Voices' (Flammable)... SNEAKER - 'Scatterbomb' (Flammable)... UNDERWORLD - 'Push Upstairs' (JBO)... NEW ORDER - 'Confusion' (London)... AMOEBA ASSASSIN - 'Piledriver' (white label)... LEX - 'Vertical Horizon' (Barracuda)... SALT TANK - 'Dimension' (white label)... MIKE OLDFIELD - 'Far Above The Clouds' (east west)... TIESTO - 'Gouruella' (Blackhole)... THE SOURCE - 'Fly Away' (Perfecto)

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DARREN EMERSON LIVE FROM RED BOX, DUBLIN 02.00-03.00



PLANETARY ASSAULT SYSTEMS - 'Planetary Funk' (Peace Frog)... UNDERWORLD - 'Push Upstairs' (white label)... JASON JINX - 'The NY Experience' (Subliminal test pressing)... UNKNOWN - 'Up The Heat' (Rotation Records)... ENVOY - 'Rundown'

(Soma)... CONSTIPATED MONKEYS - 'Cro-Magnon (What About Our Love)' (Subliminal)... MORGAN RENO - 'Mango Man' (Shoot)... UNKNOWN - 'Underwater' (white label)... JAMIE ANDERSON - 'Rio Grande' (Artform)... RICHARD F PRESENTS THE BWE DICE PROJECT FEATURING AMANDA CEE - 'Feel The Rhythm' (Subliminal)... SKYMASTER - 'Shooting Stars' (Offshoot)... STONEMAKER - 'Re-Mission' (Bellboy)... UNDERWORLD - 'Kittens' (JBO)... UNDERWORLD - 'King of Snake' (JBO)

PICTURE RAISE-A-HEAD, JAMIE BAKER

SASHA LIVE FROM LUSH, PORTRUSS 03.00-04.00

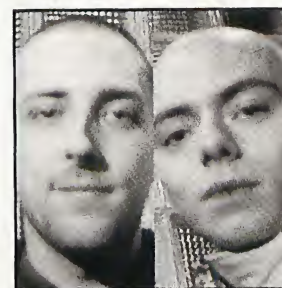


THE ALTRUISTICS - 'The Neglected For All' (white label)... TECHNIQUE - 'Sun Is Shining' (white label)... JARK PRONGO - 'Movin Thru Your System' (Slacker Software Remix) (Hooj Choons)... LUCID - 'Crazy' (Delirious)... PLANETARY

CONSCIOUSNESS - 'Ice EP' (Planetary Consciousness)... ARMIN - 'Lost Soul Society' (Cyber Records)... SASHA - 'Xpander' (Deconstruction)... AIRWAVE - 'I Want To Believe' (Lightning Records)

FEBRUARY 7TH 1999

ED RUSH AND OPTICAL



MCRYME TYME & OPTICAL - untitled (dub plate)... BAD COMPANY - 'The Nine' (Renegade Hardware)... ORIGINAL UNKNOWN RAM TRILOGY PART 3 - 'Terminal' (Ram Records)... JONNY L - untitled (XL Recordings)... ED RUSH & OPTICAL - 'Fixation'

(Virus Recordings)... ORIGIN UNKNOWN RAM TRILOGY PART 2 - 'Mind Overload' (Ram Records)... DJ TRACE - 'Sonar' (Prototype Records)... DJ KRUST - 'Warhead Remix' (V Recordings)... MATRIX - 'untitled' (Metro)... BAD COMPANY - 'Pulse' (Prototype)... ED RUSH & OPTICAL - 'Bacteria' (Virus Recordings)... USUAL SUSPECTS - 'I Give The Orders' (Renegade Hardware)... MCRYME TYME - 'Payback Part. 1' (ID-Sci4)... RONI SIZE - 'Watching Windows' (DJ Die Remix) (Talkin' Loud)... MATRIX - untitled (dub plate)... ED RUSH & OPTICAL - 'Funktion' (V Recordings)... BAD COMPANY - 'China Cup' (dub plate)... RAM RECORDINGS - 'Iron Lung' (dub plate)... OPTICAL - 'Newoptic' (dub plate)... ED RUSH & OPTICAL - 'Dozer' (Virus Rec)... DJ DIE - 'Clear Skies' (Full Cycle)... USUAL SUSPECTS - 'Sin' (Renegade Hardware)... USUAL SUSPECTS - 'Killa Beez' (Renegade Hardware)... RAM TRILOGY PART 3 - 'Chase Scene' (Ram Records)... ED RUSH & OPTICAL - 'Watermelon' (Virus Recordings)... SYSTEM ERROR 99 - 'Origin Unknown' (Ram Records)... ED RUSH & OPTICAL - 'Gasmask' (Virus Recordings)... OPTICAL & FIERCE - 'Beachball' (Renegade Hardware)... ED RUSH, OPTICAL & FIERCE - 'Alien Girl' (Prototype)... ED RUSH & OPTICAL - 'Slip Through' (Virus Recordings)... ED RUSH & OPTICAL - 'Sick Note' (Virus Recordings)



MUZIK MAGAZINE AWARD FOR BEST ESSENTIAL MIX
1996 - Paul Oakenfold 1997 - David Holmes 1998 - Carl Cox



DESERT ISLAND DISCO

THE INSIDE TRACK ON HUNTING DOWN RARE VINYL

EDITED BY FRANK TOPE

Buried Treasure

The lost gems that sank in a sea of crap

DIGABLE PLANETS
REACHIN' (A NEW REFUTATION
OF SPACE & TIME)
WEA, 1993



THE last great album from hip hop's Daisy Age? The finest music A Tribe Called Quest never made? One final blast of jazz-rap fusion consciousness before the Wu Tang/Gangsta Funk onslaught of the mid-Nineties? 'Reachin' is all these things and more, a lost relic that sounded as out of time then as it does timeless now.

Not bad for three people called Doodle, Ladybug and Butterfly, who imagined themselves as insects from outer space and looked like De La Soul before they ate all the pies. They came from Philadelphia, but their spiritual home was New York: Harlem, jazz clubs and poetry slams. Their only contemporaries were Guru's Jazzmatazz. But where the latter tapped too literally into jazz heritage and came up with some sub-Ronnie Scott's supper club bollocks, Digable Planets beamed down from a parallel universe full of "jimmy cats" and "spiddyocks", all sly jive and Afro-conscious cosmic thoughts. They talked in some heavy hipster psychobabble. Their beats transmitted from some aquatic otherworld. And they sounded both immensely funky and stupendously individual.

Most of the time, all they seemed to be rapping about was hanging out and being cool. Which was fine because the way they rapped, you'd have jacked in your two-bit job tomorrow to join them if they'd have let you. But then you get to 'La Femme Fetal', with its poignant tale of a couple trapped by economic hardship into having an abortion.

Like De La, they turned all dark and moody on a political tip for their follow-up, which swiftly sank. But 'Reachin' remains a fine testimony to a band who remain truly digable to this day.

words Calvin Bush

The Record Buyer's Guide To:

Underground Pirate Garage

words PAUL KIRWAN

Call it speed garage, raggage, two-step garage, underground garage or perhaps a derogatory name such as gangsta garage, but the UK house/garage scene hasn't been healthier for a long time.

The importance of pirate radio in championing the garage sound from the very beginning cannot be emphasised enough, with stations such as London Underground, Freak FM, Pleasure FM, Deja Vu and Chicago FM ruling the airwaves. Certain tunes quickly became classic, 'must have' records if a DJ's radio or club set was to have any credibility, but you also had to unearth a few new ones to stay on top. And have we mentioned the word 'bootleg' yet?

The early favourites were predominantly American tunes. Todd Edwards (cue knowing nods and props) with his chopped up, backwards-looped bumpy beats has left his mark and anything by this man sells. 'Saved My Life' (I Records) and 'Stronger' (Bean), both 1995, are still sought-after classics as are Edwards' 1995 remixes of St Germain's 'Alabama Blues' (F Comm) and The Beloved's '1,000 Years From Today' (east west promo). Armand Van Helden should also be noted for his groundbreaking (and wallet busting) mixes of CJ Bolland's 'Sugar Is Sweeter' (Internal, 1996) and Tori Amos' 'Professional Widow' (Atlantic, 1996).

Going back four or five years, the work of Victor Simonelli and Tommy Musto, particularly through their Sub-Urban imprint, is nigh on faultless. Check any of the first 20 releases on Sub-Urban or Cloud 9's 'Do You Want Me' for pure garage heaven. Kerri Chandler, Mood II Swing, Roy Davis Jr, Darryl James, David Anthony and Mark Kinchen are all good reference points too.

Taking on board the US grooves, the UK created a faster, sparser sound ranging from a wobbly two-step r&b to menacing ragga-orientated instrumentals. Grant Nelson's Nice 'N' Ripe imprint is responsible for such classics as 24 Hour Experience's 'Jazz Straight From The Heart', Total Control's 'You Took My Lovin'' and the Todd Terry tribute 'G.O.D.'.

Smokin' Beats' early releases and Joey Musapha's 'Cover Ups' EPs are both essential. Julian Jonah, one of 187 Lockdown, was responsible for one of the most sought-after UK anthems with his remix of Richard Darbyshire's 'Wherever Love Is Found' (Dome). An original copy of Daniel J Lewis' 'Spend The Night' (A Man's Dub) on Stronghouse will also take some tracking down. With UK producers like Tuff Jam, Ramsey & Fen and Dem 2, it's worth picking up promo remixes of major rock and pop artists as many end up on expensive bootlegs (have we mentioned them before?). If it's labels you're after there are plenty to choose from: Swing City, 500, Catch, Fifty First, Confetti, DFL, 4 Liberty, Prolific and the long-established Azuli empire.

The price you pay for old classics will vary according to your retailer, your state of mind and your pocket. Some US classics are licensed by major labels such as CantBeArsedToFind-NewTalent Records. By the way, have we mentioned bootlegs yet? Here's a selection of sought after and influential tunes:



1. TODD EDWARDS
Saved My Life
I Records US 12-inch, 1995

£10

For some people this man can do wrong. This is a one-sided slab of twisted up genius that rocks the dancefloor. Anything else on this classic New Jersey imprint is also worth a listen.



2. RICHARD DARBYSHIRE
Wherever Love Is Found
Dome Promo UK 2x12-inch, 1995

£20

Ex-Living In A Box vocalist given cult status by Julian Jonah's 'Funky Love Dub'. Still sought-after and caned on the pirate stations. A promo which never got a full release.



3. MELLISA MORGAN
Still In Love With You
Pendulum US 12-inch, 1992

£12

Head for the 'Mellisa's In The House' remixes with Kenny Dope, Louie Vega and Todd Terry at the controls on this bright and breezy garage classic. Definitely one for the ladies.



4. MIKE DELGADO
The Murder EP
Released For Pleasure
UK 12-inch, 1995

£12
The main track on this EP was a pretty dull affair but the B-side 'Latino Way (I Can Feel It)' is a hip-swinging groover. This label also released a fine double pack of remixes of Janet Rushmore's 'Joy'.



7. ROSIE GAINES
I Want U
Motown promo
UK 12-inch, 1995

£10
The final part in a trilogy of promos for this track, Hippy Torrales and Mark Mendora's 'Weekend Mix' is a superbly produced vocal anthem.



9. DEEP SENSATION
Better Love
Yoshitoshi
US 12-inch, 1995

£10
Deep vocal mix. A rather rousing and uplifting track on Deep Dish's label which came via Scotland from Colin Grace and Paul Hunter.



5. MOOD II SWING
Call Me
Music For The Ears
US 12-inch, 1995

£20-30
John Ciaporne and Lem Springsteen have released many a tune to savour but 'Call Me' cues the rug. Also released and remixed on two other 12-inches, but this the one you need.



8. MELLOW STATE
Save Me
Atlantic promo
UK 12-inch, 1997

£10
Not sure who Mellow State are and we'll probably never know but Maurice Joshua's remixes slotted in perfectly with that mid-Nineties underground groove.



10. AFTERSHOCK
Slave To The Vibe
Virgin UK 12-inch, 1993

£12
Recently remixed, but the original 12-inch club mix from David Anthony and Darryl James which took an age to come out was a summer anthem in 1993 and for a few years after that too.



6. BOOGIEBALO
Don't Shut Me Out
Empire State
US 12-inch, 1997

£15
The first release on this Eightball offshoot from Louie 'Balo' Guzman. An excellent instrumental that he never followed up. He now runs a pub in Lewisham. Honest.

IN DEMAND

The 10 most requested records at London's Soul & Dance Exchange

1. **Underworld** - King Of Snake (JBO promo) average price £15
2. **Pete Heller** - Big Love (Junior promo) £20
3. **Deadly Avenger** - King Tito's Gloves (Illicit) £8
4. **Talvin Singh** - Vikram The Vampire (FK Mixes) (Island promo) £6
5. **Stone Roses** - Fool's Gold (Rabbit In The Moon Mixes) (Jive) £6
6. **UNKLE** - Be There (Mo' Wax double pack) £15
7. **Usual Suspects** - Killer Bees (Renegade Hardware) £4
8. **Monica** - Insides (Masters At Work Mixes) (Word Of Mouth double pack) £12
9. **Incognito** - Nights Over Egypt (Talkin' Loud double pack) £15
10. **Loop Da Loop** - Hazel (Manifesto) £4

Gathering dust:
Living Joy - Just For The Sex Of It

SOUL & DANCE EXCHANGE IS AT 42 NOTTING HILL GATE, LONDON W11. OPEN 10AM-8PM SEVEN DAYS A WEEK.

Record Shop Of The Month...

DEPTH CHARGE, YORK

Where are you?

14 Gillygate, York, YO31 7EQ. Tel: 01904-634-372

Who works there?

Gary the manager, Bob and Kevin.

What do you sell?

Techno, tech-house, deep house, hip hop, funk, big beat, everything really. But we're all into techno and if we could get away with only selling that we probably would!

Do you have any listening posts?

One for both CD and vinyl.

What about mail order?

Yep.

What DJs might you see browsing through the racks?

All the local DJs from York. Dave Clarke was in once, but that was a while ago!

What's the strangest record you've ever been asked for?

We were asked for the Travelling Wilburies, which pissed us off, because we hardly look like we'd be selling the Travelling Wilburies!

What's flying out at the moment?

The stuff on Melt, a local label. A lot of trance on labels like EDM and Tunnel. And Keb Darge's 'Legendary Deep Funk' albums and classic funk from labels like BBE. It's such good music it just sells itself.

What's gathering dust?

You wouldn't believe it, but the Carl Craig mixes of Telex's 'Moscow Diskow'. We love it, but can't sell it. We've heard it's sold out in London, so if anyone wants one, we've got loads!

They say:

We're very friendly, and give people our time to help them find what they want. We always try and stock things they won't get in HMV and Virgin up the road. Gary the manager's got an amazing musical knowledge and hopefully the rest of us know what's going on.

Muzik says:

An oasis of underground cool in the middle of this otherwise quaint cathedral town, Depth Charge has one of the best selections of techno and leftfield music in the UK.



Record shops: If you'd like to stock MUZIK Magazine call George or Chris at Focus Magazine Distribution on 0116-254-7677.

MP3 Is The Magic Number

There are half a million tunes on the internet in top quality **MP3** format. And they won't cost you a bean. Read EQ's guide to getting funky for nothing and your tracks for free



It is, depending on who you ask, either the death knell of the music business or the dawn of a bright new era.

Everyone has an opinion on downloading music from the Internet, but how many people are actually doing it? In America, where free local calls mean Internet access costs customers next to nothing, it has gone through the roof. But in the UK, it remains a much talked-about but rarely practised art.

Certainly, it's not quite as easy as self-appointed music biz prophets like Creation Records boss Alan McGee make it sound. Sure, all the software you need to download tracks straight from the Internet is available – for free – via the world wide web. But finding the right software player for your computer can be a tortuous and exhausting business. Equally, the actual process of downloading music itself is notoriously slow. Worst of all, we're sorry to say, things will often refuse to work without explanation. If you're the kind of person likely to trash your computer through sheer exasperation, we suggest you stop reading now. Nevertheless, the booty – both legal and illegal – lying in wait for the dedicated downloader is considerable. What's more, it's growing every day, as record labels and bands cotton on to the fact that it's a superb way of promoting new acts and previewing forthcoming releases.

Whether you believe the Internet will make record shops a thing of the past or not, there's no denying that it will play a vital role in the 21st century music scene.

Even now, the technology is in place to produce your own CDs of your favourite bands, completely from scratch and without setting foot outside your bedroom. So EQ thought the time was right to bring you the complete, step-by-step guide to downloading music from the Internet.



WHAT YOU NEED

COMPUTER

Sorry for stating the bleeding obvious, but you'll need a computer. Just about any computer can play MP3s, but it's worth noting that PC users currently have the upper hand, with a far greater selection of software 'players' to choose from. However, the options for Mac owners are growing fast too.

INTERNET ACCESS

To get connected to the Internet you'll need a phone line and a modem. The faster your modem is, the quicker it will decode data from the net – try a Pace 56 Voice, which retails for about £85 and is available in both Mac and PC-compatible forms. Then you'll need to sign up with an Internet provider, which will cost you anything between £10 and £20 a month. But beware. Not every provider is capable of processing information at the same speed as the latest top notch modems, so it's best to ring first (try Globalnet on 0171-537-1337), explain your set up and find the right provider for your individual needs. You should be able to download music via any of the major providers – AOL, British Telecom, Demon etc – it's just that some may take longer than others. Dixons even offer free Internet access – you just pay local call rates whenever you use it – but it's worth remembering that if you have any questions or problems, ringing their helpline will cost you 50p a minute.

DOWNLOAD AN MP3 PLAYER

MP3 is the format that most downloadable music on the net is available on, specially developed to produce quality sound while taking up a relatively small amount of memory (about 1 megabyte for every minute of music). To play MP3 files, you must have an MP3 player. Not to be confused with those dinky, Walkman-like machines (more of which later), MP3 'players' are actually software packages. MP3.Com (at <http://www.mp3.com>) is the official site for the MP3 format and has a formidable range of links to sites where you can download the player to suit your computer's operating system.

To install a new player, simply download it and run the installer or set-up file, then set your new MP3 player as your computer's default player, telling the computer to automatically load the MP3 player whenever you click on an MP3 file. Some Windows users may have a built-in default player, the Microsoft Media Player, already installed on their computer. Other users will have to change the default player in the 'preferences' section of their hard drive.

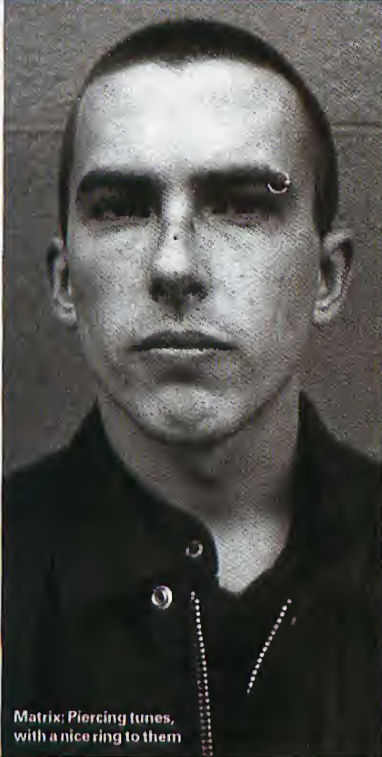
GET A SOUND CARD

If you have sound facilities built into your computer, you should be able to download and play MP3 files straight away. If your computer doesn't have sound already, you'll need to buy a basic SoundBlaster-compatible sound-card like the Creative SoundBlaster 16 Value, available from mainstream

THE PROFESSIONAL'S CHOICE: MATRIX

Apart from being Optical's brother, west London-based Jamie Quinn makes drum & bass for Grooverider's Prototype imprint, runs his own imprint Metro and makes offbeat hip hop for the Language label as Chrome. His CD burner, we're assured, is in constant use at the hands of numerous drum & bass luminaries.

"The CD burner I use is the Marantz CDR630; I've only had it about four months. I got it from Musiclab in King's Cross and it cost about £750. Burners are incredibly useful things to have about and you can get them pretty cheaply now; the CDR360 is more expensive because it's designed for studio use rather than hi-fis, with digital outputs and so on. I mainly use it for checking mixes – if I've finished a track I like to take it out with me and hear it on as many different stereos as I can. I did a gig with Pete Lazonby the other weekend and he had his whole set in this little wallet of CDs he'd burnt off himself."



Matrix: Piercing tunes, with a nice ring to them

computer shops like PC World (0171-374-6333) for about £25.

More advanced soundcards could cost you up to £100, but they will allow you to convert MP3 files into other files compatible with your music software, enabling, for instance, musicians to work on and exchange sound files simply by sending them via e-mail.

COMPUTER SPEAKERS

If your stereo is halfway decent, plug your computer's sound output directly into your stereo. Otherwise, buy a pair of computer speakers. Microsoft have designed a set specifically for Internet use, the Power System 80 (one sub-woofer and two satellite speakers), which sells for approximately £99.

FIND A SITE

MP3.Com itself has thousands of different tracks from myriad genres, so it might be a good place to test out your new player. The trouble is, you won't have heard of most of them, so you'll have to look elsewhere. An increasing number of bands are putting MP3 tracks on their official Internet sites; either, like Underworld (<http://www.dirty.org/>), to publicise their records or, in Public Enemy's case (<http://www.public-enemy.com/>) to air material that wouldn't otherwise be heard. Public Enemy have actually switched to using MP4 files, which add visuals to the sound, but work very similarly. MP4 files can be viewed with a Macromedia Shockwave plug-in (<http://www.macromedia.com/shockwave/>).

But the latest addition to the MP3 empire, and undoubtedly the best place to find music by a particular artist or on a certain label, is the Lycos MP3 Search Engine (<http://mp3.lycos.com/>). Lycos already have access to something approaching 500,000 MP3 audio files, as well as links to MP3 players, encoders and up-to-date music news.

PORTABLE MP3 PLAYER

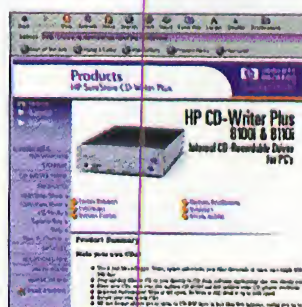
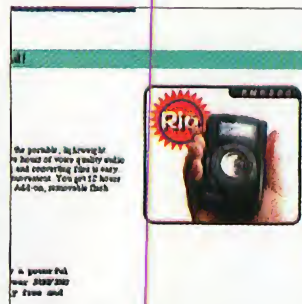
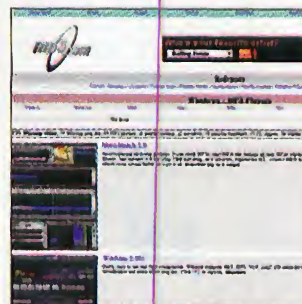
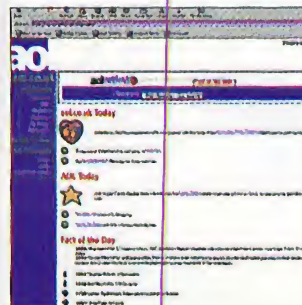
Designed to combine CD quality sound with the non-skip durability of the portable cassette player, portable MP3 players are already commonplace in America. They allow you to download directly onto a tiny machine, operated by a single AA battery.

The one model, however, which has attracted by far the most media interest is the Diamond Rio PMP300. It's the first portable MP3 music player for the domestic market (selling for under \$200 in the US) that stores up to 60 minutes of digital quality sound. As well as being smaller than an audio cassette, it never skips because it has no moving parts and comes complete with software to convert your CDs into the MP3 format. Some machines have made it to UK shops at around the £200 mark. It may be worth hanging on until supplies rise and prices come down, but if you can't wait, you can order them over the internet at: <http://www.diamondmm.com/products/current/rio.cfm>

The Rio is also upgradable – an 8MB upgrade card (about £30) will buy you another 30 minutes playing time, and a 16MB – not available in this country yet – an extra two hours.

CD BURNER

You don't have to use a portable MP3 player – instead, you could actually burn CDs straight from your computer. MP3s are legal if the song's copyright holder grants permission to download and play the song, but it is against the law to encode MP3s from CDs and trade or sell them, again, unless you have permission. It is also perfectly legal to copy authorised films onto CDs for personal use. CD burners have seen a massive drop in prices in recent years, with the cheapest (the Hewlett Packard 72001) retailing for £199. Blank CDs can be bought as cheaply as £1. So, what are you waiting for? Burn, baby, burn!



Easy on the eyes. Easy on the wallet.



XL-500 Direct-Drive
Manual Turntable



XL-400 Belt-Drive
Manual Turntable



XL-100
Belt-Drive
Semi-Automatic
Turntable

You want your DJ system to sound great and look cool. But if you're like many of us, you have a budget.

Gemini understands.

We've redesigned our XL Turntable Series to give you all the performance you

need at a price that won't break the bank. And with these new stylish colors, you'll be proud to spin these anywhere you go. See your Gemini dealer today, or check us

out at www.geminidj.com.

gemini
SOUND PRODUCTS WITH SOUND IDEAS

EQ'S BOFFIN'S BUY
OF THE MONTH

George Clinton sample CD (Time & Space)



Parliament and Funkadelic mainman George Clinton never seems to go out of fashion. Even now, his influence and impact can be heard in everything from East Coast hip hop to jump-up jungle and underground garage. And with the release of this double CD pack of cleared-for-use samples, compiled by the man himself for sample disc firm Time & Space, it should go through the roof.

Retailing at only £30, it's packed with individual horns, synths, beats, basses and guitars picked from old Clinton favourites and a smattering of hard-to-find gems from his back catalogue. The discs include samples in .TRK and .WAV format as well as audio files and also include a version of Mixman Studio software for PCs.

EQ NEWS



• **PUBLIC ENEMY** have announced that their next album, entitled 'There's A Poison Goin' On', will be released via the Internet when it's finished this spring. The band, who've split with longtime label

Def Jam, are urging American PE fans to boycott corporate sponsored black radio in the States in favour of Internet radio.

• **MP3 goes mobile!** **SAEHAN INFORMATION** are launching a whole host of accessories to accompany their new 2Gb-memory portable MP3 player. The MP-H10 MP Man includes a cigarette jack power supply and tape converter which means you'll be able use it with your car stereo.

• **British firm CAMBRIDGE DESIGN** launch a new MP3 player, the U-FI, this month. The soundcard plugs straight into your computer, is a lot smaller than a credit card, contains 32Mb of memory and costs around £200. As well as ample storage space for tracks, it also features a digital equalizer and audio compressor, so you can EQ specific tracks in your collection, with individual settings automatically triggered whenever you play that song.

• **RYKODISC** have become one of the first record labels to embrace MP3, recently posting 200 of their songs on the Internet. The label's New Media manager Lars Murray said he believed it would help sell CDs, adding that they accepted "millions of people are currently using MP3". Many more labels are expected to follow suit this year. Computer firm IBM, meanwhile, has teamed up with American majors EMI, BMG, Sony Music, Universal Music and Warner Music for a six month trial of their start-to-finish system that will burn CDs straight from the Internet. Participants – who will be picked exclusively from the San Diego area – will be loaned the system as a way of testing its demand among the general public. They will have special access to 2,000 major label releases, but will have to pay roughly the same price for an album as they would in a shop.

• **GEMINI** have launched a new mixer, the BPM-500 Stereo Preamp, that comes fitted with beats-per-minute counters and on-beat LEDs for each deck, enabling

especially lazy DJs to match up two records for the mix without even listening to them!

• That old hip hop maxim, "it ain't where you're from, it's where you're at", took on a new dimension last month as London club **Sprawl** staged an international jam

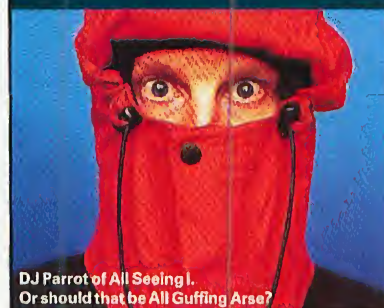
MY FAVOURITE
MACHINEOFFICIAL STAR
WARS™ DARTH
VADER HEAD

DJ PARROT



IT'S not really a technical choice, I know, but believe it or not we do use it quite a lot in the

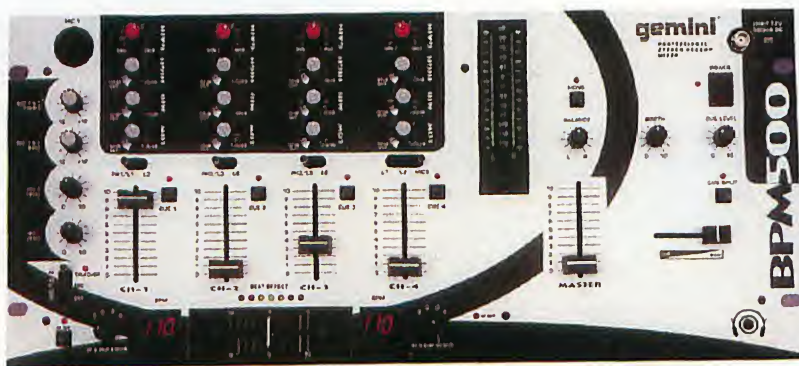
studio. It's a kind of basic sampling toy shaped like Darth Vader's head. We bought it in the kids' department at Debenhams for about a tenner. You speak into the microphone and the sound comes out with this cool Darth Vader effect on it. And of course, it's at its best when you make it do things that it's not designed to do. You can get some really smart percussive clicks out of it, which are great for beats. But probably the best noises of all you get from farting into it. That's become a bit of an initiation rite for people visiting us in the studio – they're not really accepted until they've farted on Darth Vader."



DJ Parrot of All Seeing I.
Or should that be All Guffing Arse?

session spanning four continents.

Wiggle, a global collective featuring DJs, VJs and techno musicians, took over the Soho club for the evening. In addition to their own VJs, based at the venue, musicians in America, Japan and Australia jammed with soundscapes written by Tokyo's Ken Ishii and Brighton-based techno spinner Cristian Vogel over the Internet. • **Sprawl** is at the Global Cafe in Golden Square, Soho every Thursday, and also broadcasts via RealAudio through the Internet from its web site at <http://gold.globalcafe.co.uk>



Can't be arsed to learn how to mix? The Gemini BPM 500 could be the answer



APRIL WINNER DJ ELITE (BEN METCALF)

CARL COX STYLE MIX!

Personal details: Born in Boston, Lincolnshire, Ben moved to a small village, Ruskington, and currently works in a pork pie factory. After he left school, he went to Arnold & Carlton College in Nottingham to study music for three years. He's just 22. "The tune that really got me into DJing was 'Salve Mea' by Faithless," he says. "I've just started a new club, Eden [see review in Floorfillers]. My dad knew the venue owner's brother and he gave me the number. I book Bedroom Bedlam winners for the club because I've got a lot of respect for the people who've won it. They're not in it for the money and they really love what they're doing. They [Alison Marks, DJ K and Simon Tillbury] were all brilliant."

Frustrations? Promoters. Wankers, the lot of them. They should give unknown DJs a chance. If you look at people like Allister Whitehead and Jeremy Healy, they really don't deserve to have the letters DJ before their names.

Have you entered before? Three times.

Favourite DJs? Carl Cox, Sasha (his set at Amnesia last summer was one of the best I've ever heard) and Scott Bond.

Favourite labels? Platipus, Cheeky, Hooj Choons.

Favourite clubs? I had an amazing time at Gatecrasher in Sheffield on New Year's Eve and Passion in Coalville has a fantastic atmosphere.

Club Classic? Faithless - 'Salve Mea' (Cheeky).

Winning tracklisting: K-Groove - 'Starburst' (Mark Moore & Ian B Remix) (Juice). . . Black Rock - 'Cosmic Window' (Loaded). . . Death In Vegas - 'Rocco' (Dave Clarke Remix)

Runners Up...

2 Robert Summerhayes (tech-house mix from London) 3 Michael Thorpe (jungle mix from Ferrybridge, West Yorkshire) 4 Jayne Harris (progressive house mix from Chester) 5 Simon Walker (r&b mix from Coventry)

(Deconstruction). . . Acid Phase 3 - 'Innocence' (Radar). . . Electroliners - 'Loose Caboose' (XL). . . Rob Tissera - 'Kick Up The Volume' (XL). . . artist unknown - untitled (Matsuri). . . Force Mass Motion - 'Everybody Let's Go' (Rabbit City). . . The Orb - 'Toxygene' (Way Out West Remix) (white label). . . Shimon & Wolfson - 'Wired' (React). . . H-Punk - 'Nimble Like Jack' (Timing). . . Soundscape - 'Duplicate Culture' (Satellite). . . Continuous Cool - 'Manual' (Cyber). . . Kim English - 'Learn To Love' (Nervous). . . Hong Kong Trash - 'Down The River' (Glow). . . Loki - 'Vertigo' (Loaded). . . Thera - 'Acid Pit' (Boscaland). . . Jon The Dentist - 'Shindo' (Additive). . . The Prodigy - 'Climbatize' (XL Recordings). . . Muzik's Ben Turner says: DJ Elite's mix has lived with us at Muzik for a few months now, and we've been inspired by his ability to rock like the big Carl Cox. The tracklisting may not give you that immediate impression, but when Cox used to spin the big superclubs and perform on the Essential Mix he would often lose much of the underground stuff for more accessible hard-edged sounds. The tracks all feature those bubbling acidic undertones which Cox is renowned for, and there's something about his mixing, the way he jerks tracks in across the crossfader, which makes this tape sound as if it's straight from the desk at Ultimate Base. Add to this the fact that Elite is hosting his own club nights in Lincolnshire as a platform for Bedroom Bedlam and you will see our Muzik network of new DJs making serious inroads into clubland. Our own Rob Da Bank was there last month and confirmed our belief in the sounds of Elite. Mr Cox watch out!

MY BEDROOM HELL by Terry Farley



"I WAS never really a bedroom DJ. In the early Eighties when I started, nobody wanted to be a DJ except people like me who were fanatical about records. I would buy records and play them at friends' parties and illegal events. You didn't need decks at home to practice, just good taste in music.

When it became more important to mix I was thrown in at the deep end. One minute I was playing rare groove and the next I was spinning house to 2,000 people. My bedroom hell was lived out in front of people but, thankfully, most of them were too off their nuts to notice. Five years ago I decided I'd better

get into shape because all these kids were spending hours practising at home, so I bought some decks. Sadly, I think, a DJ's technical ability has become more important to a lot of people than taste in music. This is certainly reflected on Radio 1 where most of the DJs can mix but the records they're mixing are appalling. That's how it is out there.

My advice to kids today would be exactly the same - play at parties or start your own nights in wine bars or wherever. All it takes is someone like me or a Muzik journalist to turn up and things kick off. But just don't think that by being technically perfect and having every record Pete Tong played last week in your record box makes you a good DJ."

Bedroom Bedlam Charts

current faves of former winners



RICK HOPKINS (techno winner from Stevenage)

- 1 TAKE ME HOME Super Collider (Loaded)
- 2 I DON'T LIKE MUSIC Telex (SSR)
- 3 TRACK FOR TOURISTS Gary Martin (Teknotica)
- 4 ROCK North & South (Dark House Music)
- 5 MATERIALISTIC Da Goose (A1 Records)
- 6 USER NUMBER 02 artist unknown (User)
- 7 ROLLING DOWN DJ Bigfoot (Covert)
- 8 BEAUTIFUL WORLD Envoy (Soma)
- 9 LIFT OFF Parallax Corporation (Viewlexx)
- 10 TRACKS FOR MY FATHER Anthony Shakir (7th City)

SIMON J (progressive house winner from Kirkcudbright)

- 1 MICROMEGA (JARROD REMIX) Blue Corporation (Flying Rhino)
- 2 SUN IS SHINING (BROTHERS IN RHYTHM MIX) Technique (white label)
- 3 THE OTHER SIDE OF THE LINE Staircase (Hope)
- 4 FOOL'S GOLD (RABBIT IN THE MOON REMIX) Stone Roses (Jive)
- 5 GODSPEED (HYBRID REMIX) BT (white label)
- 6 PSIONIC Mana (Fluid)
- 7 STAGE ONE Space Manoeuvres (Red Parrot)
- 8 SHINSEL Louis Cypher (Platoon)
- 9 PURE EXISTENCE Equate V Katana (Concept)
- 10 FADE INSTANT Arcadium (Zazoo)

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BEDROOM BEDLAM NEWS

• BEDROOM BEDLAM is going out on the road for a special university tour featuring our winners. There will be 15 dates from late April until June. For details of how to get this tour to your university, call Plug on 0171-439-2020.

• YOUSEF - house winner from Liverpool - is having the time of his life thanks to winning Bedroom Bedlam. Now on the books of Ministry Of Sound, he played in Tenerife for them last month with Jazzy M. Jazzy, a true house music pioneer, was so impressed with Yousef's warm up that they played back-to-back for two hours and completely rocked the joint.

Tenerife is back! Yousef has been booked to play four times for the Ministry in the next month, and is expected to join them on tour in Israel. Good to see MoS putting something back into the scene.

• BEDROOM BEDLAM winners also seem to be making serious inroads into the production/studio area with Phil Jones & Sean Martin releasing two tracks on Blame's 720 imprint called 'The Arrival' and 'Catalyst'. Rob Collman releases 'Sandstorm' on the small Groove Pressure label.

• Key Bedroom Bedlam dates this month are Mezzanine in Wolverhampton on April 10, where Steve Gerrard, Rob Collman and Alison Marks host our own room at Charlie Chester's latest venture. Muzik is there in force. Marks is also at the Ministry Of Sound on April 16. Meanwhile, young Yousef is at Transmission in Kerry, Ireland, on March 20. A few lucky Bedroom Bedlamers are also getting some top gigs abroad with Steve Gerrard spinning in Miami at Icon (April 24) and Dan Jarvis set to play in Hong Kong in the coming months. This could be you! Just send a tape to the address below.

How To Enter

- ★ Your tape must be at least 90 minutes long
- ★ Include full tracklisting with artist, track title and label. Also include daytime telephone number and a passport-sized photograph
- ★ Send all tapes (and bribes) to Ben Turner, Bedroom Bedlam, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS
- ★ Muzik cannot return any BB tapes. If you hear nothing, keep trying. WE LISTEN TO EVERYTHING

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Casualty Ward

What is it about going out on the town and bladder control? Why does a top night out so often end up with a wet bed? Don't laugh, we all know what it's like. Er, don't we? This lot certainly do



In the box, son!

AFTER a big night out clubbing with the boys, my mate Dick rolled home, entering the house quietly so as not to wake up his wife and year old baby. He decided it would be best to sleep on the sofa and curled up and drifted into a deep, drunken slumber. Next thing he knew his wife was screaming at him from across the room. As he came round he realised he'd lifted the lid off his kid's toy box and was now obliviously pissing into it.

After being attacked by his missus he was banished to the bedroom and asked to look after the baby while she cleaned up the mess. When she had finished she returned to the bedroom to give Dick another earful, only to find him fast asleep with the baby finger-painting the contents of its nappy onto the wallpaper. He has only just been allowed back out with the fellas.

Gary, London



A giant leap for road safety

ONE night, in the dim and distant past, me and several friends were crammed into a battered BMW, on our way home from Sterns in Worthing. It'd been a typical night's action - Colin Dale and a couple of Rhubarb & Custards - and our spirits were still, to say the least, high. The sun was coming up, we were speeding along, when I suddenly realised I needed a piss.

"We've got to stop," I said to my friend Mark who was driving. Mark turned round and looked at me.

"We can't possibly stop," he mumbled, spittle forming at the corners of his mouth while his jaw vibrated so fast it looked like it was sending telegrams.

"I must piss," I told him. He shook his head and turned back to stare at the road. I looked round. I was sandwiched between two people. There was really only one thing I could do. I stood up.

"What are you doing?" asked my friend Rick as I unbound the sun roof.

"I'm going to piss out of the roof."

I raised myself up and out, buffeted by the wind, standing tall and proud, travelling at 90 miles an hour, as I slowly unzipped my pants, turned my face out of the wind, and let flow. It was a marvellous sight: a thin rope of

urine flying out behind the car, sparkling in the early morning sun, almost luminous as it trailed back into the distance.

Hunter S Bonner, London



Wobble Widdle

AFTER a particularly heavy night at Wobble one of my mates from London went back to the Hyatt Regency hotel where he was staying. Although still out of his nut he drifted off to sleep. He woke to the strange feeling of something wet on his feet, only to realise that he was leaning against a wall pissing on his feet, somewhere in a corridor in the hotel. Terrified, and with only his boxer shorts on he ran the length of the corridor, but couldn't remember his room number. Eventually he found his room and knocked frantically on the door, to be let in by his not-terribly-happy girlfriend.

Johnny, Birmingham



One in the oven

AFTER a night of heavy brandy drinking and Mitsubishi tomfoolery at the Blue Note I fell into bed and straight to sleep. The next morning I vaguely remembered a dream of standing in the kitchen naked and my friend Jamie being there. I told my boyfriend and he said not to worry, it

MUST have been a dream. I wasn't convinced. I walked in the lounge and saw Jamie had been staying overnight in the lounge. He looked at me and blushed deep red. I asked him if he had seen me last night and he mumbled "er... yeah". I knew then it had not been a dream. Jamie had got up to go for a piss in the night and found me in the kitchen, stark naked, sitting inside the oven! He asked me if I was okay and I told him to get out of the bathroom as I was having a wee. He very kindly put a towel round me and led me to the bathroom. It was all very funny the next day but one thing is still giggling me. Did I actually have a waz on the kitchen floor?

Claire, Essex



A little accident

THERE'S a bloke here in Newcastle who's well known for soiling himself in clubs. At New Year we saw him in a club, completely off his head. There was an enormous queue for the toilets and he was so blasted he didn't know what to do, so he just pissed himself.

Unfortunately the poor bloke was wearing beige trousers, so everyone could see. Then one girl came up and touched his leg and shouted "uhhh - you've pissed yourself!"

Scott Bradford, Newcastle



Fancy a wee biscuit?

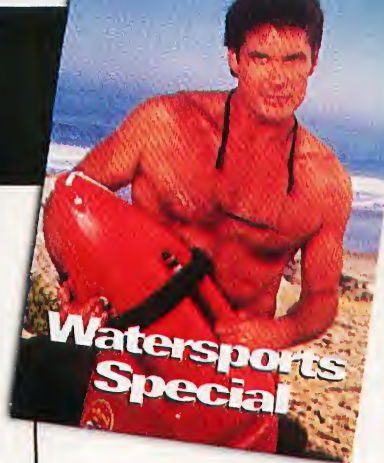
A MATE of mine had gone home to stay with his parents for the weekend. After a heavy night out drinking he got back home and went to bed. He woke in the morning to find that the box of biscuits in the corner of his bedroom was soaking wet. He realised that they'd been pissed on. He told his mum, who said "Oh my God, your father's biscuits are traditional on a Sunday morning, he takes them up to the golf club to eat on the 19th hole."

Angus G, Leicester



Outdoor Accident

WAY back in 1990 we were all at an outdoor rave, ripped to the tits and dancing away to some classic bleep and hardcore techno tunes in all our long-haired, baggy T-shirted glory. A mate felt the call of nature.



As you do. So he wandered off to the side of the field and found a ditch. Unfortunately plenty of other people had had the same idea and the ditch was dotted with turds. Still, all was fine until he tried to climb out of the ditch and in his nutted state he managed to not only slip on one "little present" but land on his arse in another. Needless to say, he was hardly the most popular little raver when it came to getting a lift back to civilisation.

King Billy, Leeds



Traveller's Trouser Terror

A COUPLE of years ago I went off travelling around Asia to "find myself". Of course, what I really ended up finding was a bunch of professional stoners, very cheap narcotics and a whole lot of gippy stomach troubles.

One night in Goa I'd hooked up with a bunch of Israeli nutters who'd smuggled in some top quality Amsterdam Es. I'd been suffering badly from a bit of food poisoning for a week or so, but felt I owed myself a night out. So by three in the morning I was tripping off my nut, dancing under the stars to amazing trance (er, you kind of had to be there). Feeling the not altogether unfamiliar build-up of the dreaded E-fart, I loosened my ring, only to feel a strange warmth in my pants. You guessed it - I'd followed through into my by now more than just tied-dyed kecks. You'd have thought all these seasoned international travellers would be a bit more understanding, but sadly not.

Chris Pin, London

Gurner of the Month



As spotted at Passion, Coalville

Have you got a funny story of improbable larging it or clubland disaster? Care to share it with us? Then write to **Casualty Ward, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS** or E-mail us on **Muzik@ipc.co.uk** Names can be changed to protect the guilty from their mums. Letters may be edited for inclusion.



Fridays at Ministry of Sound
April 1999

£10, £8 NUS, £6 Members, 10.30pm-6.00am
Residents: Paul Jackson, Dave Chambers
Bi-monthly residents: Deep Dish

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Paul Hayes 0171 378 6528

Ministry of Sound, 103 Gaunt Street, SE1 6DP
Telephone 0171 378 6528



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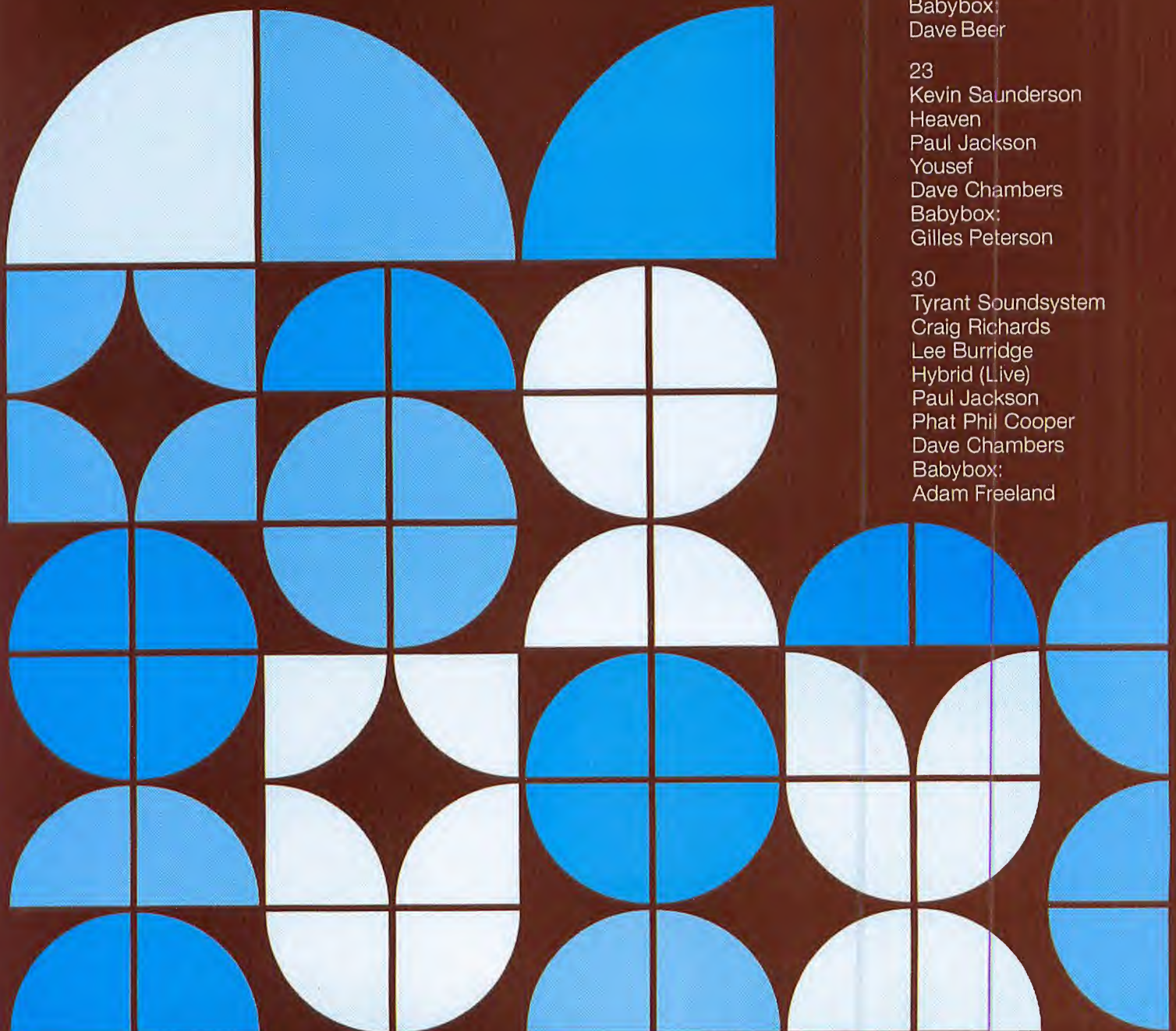
02
Special guest tbc
DJ Dan
Paul Jackson
John Kelly
Dave Chambers
Babybox:
The Herbaliser

09
Paul Oakenfold
Dave Chambers (Box set)
Paul Jackson (4 Hour set)
Phat Phil Cooper
Babybox:
Jacques Lu Cont

16
Nick Warren
Alison Marks
Paul Jackson
Steve Lawler
Dave Chambers
Babybox:
Dave Beer

23
Kevin Saunderson
Heaven
Paul Jackson
Yousef
Dave Chambers
Babybox:
Gilles Peterson

30
Tyrant Soundsystem
Craig Richards
Lee Burridge
Hybrid (Live)
Paul Jackson
Phat Phil Cooper
Dave Chambers
Babybox:
Adam Freeland





It's why I stay in all week.

Alan at home.
Woodchurch,
Wirral, Merseyside.

Saturday is Cream

Residents
Seb Fontaine
Steve Lawler
Paul Bleasdale
Dean Wilson
Percussion: Mav

March 13
Judge Jules
Scott Bond
Andry Nalin
Da Hool
Tom Novy
Paul Bleasdale
Dean Wilson

March 20
Allister Whitehead
Nick Warren
John '00' Flemming
DJ Dan
Steve Lawler
Dean Wilson

March 27
Seb Fontaine
Brandon Block
Dave Seaman
DJ Taucher
DJ Gee
Paul Bleasdale

April 3
Paul Van Dyk
Judge Jules
Seb Fontaine
Steve Thomas
Paul Bleasdale
Dean Wilson

April 10
Sasha
Seb Fontaine
Tall Paul
Craig Richards
Paul Bleasdale
Steve Lawler

April 17
Pete Tong
Allister Whitehead
Boy George
Steve Lawler
Paul Bleasdale
Dean Wilson

Fridays are Bugged Out!

March 26
The Cassius Mix
Richie Hawtin
(Decks, Fx and 909)
Roger Sanchez
Dave Clarke
James Lavelle
Jon Carter
Dave Chambers
James Holroyd
Rob Bright
Richard Hector-Jones

April 30
Carl Cox
Dave Clarke
Josh Wink
Justin Robertson
Terry Francis
Jim Masters
James Holroyd
Rob Bright

plus Boutique room
with acts tbc.

Information

Cream
10pm - 4am
Wolstenholme Sq
Liverpool L1
£8 members/NUS
£11 non members

Enquiries
Jayne Casey or
Gill Nightingale
at Cream
0151 709 1693/3541

www.cream.co.uk

Bugged Out!
10pm - 6am
Wolstenholme Sq
Liverpool L1
£10 members/NUS
£12 non members

Enquiries
Richard at
Jockey Slut
0161 950 3556

info@cream.co.uk

Tickets
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Ticketmaster 24 hour
hotline 0990 344 4444
HMV/Tower
Records stores
(call for nearest outlet)

Coach information
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Farrow Design
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Valerie Phillips